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NYM CRINKLE'S FEUILLETON

Brainsby Inhumanly Attacked by Chunksly—The Gregarious Woman Torn Limb From Limb—Fiendish Exposure of the Stay-at-Home Females and Scathing Denunciation of the Deluded Men—The Whole of the Gang System in Summer Given Dead Away.

Brainsby, said Chunksby, is an ass. I have read his remarks in THE MIRROR about the Summer amusements in New York City, and, I repeat it, he is a deluded ass, if he exists at all. And if he doesn't he is a mythical ass, and that is worse, for in our day myths should only be written about, never write.

Do you know what the Summer amusements in New York City are? asks Chunksby, with perspiring earnestness. No, sir, I'll bet a five-dollar suit you don't. But I can tell you. They are Pauline Hall, Chickering Hall, the fall of McGlynn and the Fall of Babylon, the Fresh-air Fund, the *Star* subscription to the Grant Monument Fund, Glen Island, the *Evening Sun's* suburban paragraphs and the barges.

The barges have the biggest subscription by far. If you have't done the barges you don't know anything about it. Why, sir, the howlingest tempestuous deadly in earnest hilarity known to civilized man comes in with the barges. If you'll take the pride of your heart, the sharer of your life's woes, and the dimpled darling of your loins and get on a barge, I'll promise you York's Drift, Custer's last ride, St. Patrick's day in the evening, the Black Hole of Calcutta and the Battle of the Boyne inside of one calendar day, or die, burn me!

Look you, there are 18,000 sales-girls, 2,000 book-folders, 4,000 cash-girls, 20,000 type-writers, telegraph operators, basters, flower-cutters, type-setters, to say nothing of a scattering contingent of waitresses, ironesses, copyesses and laundresses, footing up 27,000, as anybody can see who reads the interesting contributions in the Sunday *Herald* and *World*.

Everyone of these infatuated creatures boats, for some inexplicable reason, on a barge.

There are all sorts of euphonious names for it. The McGuffin Annual Picnic, the O'Hoolahan Annual Clambake, the Moonlight Excursion of the Twenty-second Ward Rock-Splitters' Protective Benevolent Circus, the American Pie-Eaters' Annual Rampage, the Lean Men's Foray and the Fat Men's Crusade.

The infatuated seventy thousand keep their eyes on the whole Summer campaign. There isn't a danger escapes them. And the Dooly Dynamiters Cotillion Gang and the Twelfth Ward Skinners know how to catch them. It is with the barges. "There will be three barges," said the Annual Well Diggers' Protective Benevolent. "Gosh, what a gang!" said the seventy thousand.

When they move upon a barge, says Chunksby, you may see what the Summer amusement of New York is.

Why, it reminds the people where the barges land of the Egyptian locusts. Its as grand as a prairie fire and a Kalmuc reconnoissance. All other human amusements are languid by the side of it."

I suppose you have been to see the Fall of Babylon at St. George's. If you have you will have enjoyed yourself. You took your girl, didn't you? Perhaps it was the old girl? You wondered at the proficiency of the Babylonians in pyrotechnics, didn't you? You admired Kiralfy's biblical knowledge, and his use of elephants and ballet-girls during the siege, didn't you? And you wondered why the use of gunpowder and electric lights by the Chaldeans was left to our time to discover. Then you ran for the boat as if the devil or the Persians were after you, didn't you? Well, there wasn't anything in the particularly irridescent Fall of Babylon to compare with that stampede for the boat, was there?

Did you ever calculate how many people St. George's and a Staten Island ferryboat will hold? Don't calculate them together, but separately, please. Did you ever see the crowd of one place try to get upon the other place?

Why, bless your innocent soul, that's part of the show! Do you suppose for one moment that the Summer amusement-seeker of New York would go to St. George's if there wasn't a crowd?

Well, the men might.

Did you ever see a man sit on the front steps of a house in the Fifth avenue all day in the hot sun with a baby in his arms, because there was going to be a mob of some kind in the afternoon?

Did you ever hear of a female hermit?

Weak mothers with twins, fragile and defenceless girls with small brothers, old women with pointed umbrellas, will go farther and suffer more to get into the exact centre of a howling mob than any ward politician or bomb-thrower or pickpocket you ever heard of.

Don't ask me why.

Women are more gregarious than men. They get sick in couples, and pray, quarrel, eat and read novels co-operatively. At all events they love gangs. The next time you have your particular woman out with you, notice her inclination to get upon every over-crowded car that passes. If the passengers are bulging out all over the platform, so that it maddens you to look at the gasping and grasping agglomerate of wedged-in sufferers, she will wave her hand blithely to the conductor or driver, and a purely feminine desire overcomes her to go through, or, at least, get into the middle of that human snarl.

If ever you saw five thousand frenzied people, maddened by the Fall of Babylon, trying to get upon a ferryboat that will accommodate five hundred, you will have noticed that the panting mother with her twins was in the front and the old woman with her poignant umbrella was quite aflame with the enthusiasm of the moment.

But nothing that you saw at St. George will at all hold the candle (and, of course, I refer to roman candle) to the descent of the thousands upon the barges.

By actual count there are in New York just 9,847 really genteel people who do not like barges, and they get out of New York when the Summer sets in. This leaves the rest of the population to enjoy, with a hellish zest worthy of the Roman saturnalia, the successive arrivals of the Mulligan Whoopers Up and the Alderman McGuffan Gang's Summertide Massacre.

It makes one's humanity sick, says Chunksby, to see with what morbid avidity New York then descends to the circus on a barge. I think, he remarks, that some one has previously announced the fact that New York is a cosmopolitan city. But this stupendous fact is watched by the other prodigious fact—that the assembling of all nations in this town is marked by their unanimous desire to have Summer excursions on barges. The Protective Brotherhood of Hakodadi Opium-Eaters go through the annual farce of eating the American clam with barge accompaniment, and the Malay Union of Amok-Runners go down the bay with naturalized gusto. Barges of Germans sail up the Hudson, playing "The Watch on the Rhine," and shout and fire beer-bottles at the Consolidated French Cooks who sail in an opposite direction playing the Boulanger March.

Anarchists and Methodists and Abolishers of Poverty skim the blue waves with fire in their eyes. Orangemen paint the Palisades yellow and Fenians creep up after them and paint them green. The Associated Order of Veteran Deputy-Sheriffs effect a landing at Bulls Ferry in spite of the inhabitants and invest the town. Yonkers and Hastings have fortified their river-line, and at the sight of a barge they ring the church bells. Nyack and Cornwall were laid waste long ago.

The picture of the entire Summer population of a city gone on the war-path is not a tranquil one; but that is the picture which would have greeted the eyes of Brainsby had he ever stayed in town in July. All the pagan inhumanness, the race prejudices, the religious animosities of centuries—all the peasant violence of Poles, Irish, sans culottes, Nihilists—all the austere cruelty of Puritan, Seventh-Day Baptists, all the wild disorders of cocotte, demi-monde—all the tyranical terror of servant-galism, all the unemployed activity of the Summer reporter—all the demoniac thirst for blood of the out-of-town correspondent comes to the surface under the disguise of the annual picnic and excursion. Some kind of mysterious and malign impulse seizes upon the people, and the men who are at other seasons law-abiding and lamb like conceive the most terrible plots. Take as an example our friend Starin, who in sane and peaceful moments basks at Glen Island. He dreamed and executed the most practical nightmare that ever emanated from the brain of demon or sat upon the breast of the Metropolis. He grimly and coldbloodedly invited all the young ruffians of the New York streets to a free excursion. He gathered them from all the alleys and barracks and cellars. He got ready his barges. He dealt out free tickets. Fifteen hundred gamins, wilder than mustang colts, more vindictive than political editors, the young savages of our civilization, living examples of spontaneous generation, inasmuch as no one can even predicate their parentage, much less prove it—swarmed down to the dock. Starin hid himself away when he saw his renaissance of savagery. The merchants and shop keepers along the west shore hurriedly put up their shutters when they saw this descent of young barbarians, and the wildest flights of French fancy would fail to paint the delirium of that day's violence and defiance. All Starin said, when he got up the next morning, was, "Did they burn the barges?"

"No," said the excursion officer, "but they burned——"

"Never mind the rest," says Starin; "they must have had a good time."

J. K. EMMET.

Brainsby (if there is such an ass), says Chunksby, doesn't understand the gregarious impulse that attacks us in Summer. When the solstice sets in we go where there is a crowd, and the multitudinous Summer women are worse than the men. Why, all Brainsby's got to do is to say to his refined domestic circle of women, "My darlings, I see that the Twenty-second Ward Guy Hooters are to have an excursion on Thursday to West Point."

General apathy on the part of the refined.

"Ah," continues Brainsby, "it will not be pleasant, there will be such a crowd."

"Will there?" exclaims all the members of the R. D. C. "Let's go!"

Brainsby ought to listen to the women's account of it to their female acquaintances when they come back.

"My dears," they remark, with eloquent faces, "it was perfectly dreadful. We had the clothes almost torn from our backs. Molly got stepped on, and Mattie lost her pocket-book, and Ma was crushed against a pile of trunks, and the baby, poor dear, had a short clay pipe stuck in his eye. I never laughed so in all my life."

And the delighted female circle, breathing commiseration and looking delight, simply ask, with impatience, "Do you think the Guy Hooters will give another this season?"

Why, says Chunksby, I thought everybody knew that it was on this gregarious or gang system that the popular manager always works. If he wants to catch the women, he gets it announced that the house was so packed that you couldn't breathe. Instantly there is an irresistible desire in the female breast to go there. Suppose he were to announce that the attendance was moderate, but the performance excellent! Did you ever know him to do anything so stupid? He knows better than anybody that it isn't the quality of the performance but the quantity of the audience that tells.

This is the latch-key that fits the whole deadhead system.

And as for our women going into the country because it is secluded and quiet, Brainsby ought to know that they go for no other reason than that the men make them believe New York is deserted in Summer.

The way the men get them out of town is by reading such paragraphs as these to them:

"Richfield Springs will be overcrowded this season. Every cottage has been taken."

"There will be an unusual rush of people to Saratoga in July. The accommodations there for Summer guests are reported to be entirely inadequate."

The idea of a city woman rushing away to solitude is as unthinkable as a female Robinson Crusoe.

What they really do is rush away because they think there is a rush.

Or stay here because there will be a series of rushes as soon as the barges are ready.

If the married men who have planted their wives and daughters in country hotels and cottages imagine for one moment that the wives and daughters are isolated, then the married men must be bigger fools than I ever in my bluest moments imagined.

Why, sir, the lovely hotel corridor is like a platform at a political meeting; the cool and silent greensward is striped and populous with croquet; the solitude of the groves is resonant with picnics and scintillant with sardine-boxes. All the dudes are on the lawn. There are three in a bedroom and four in a buggy. They enjoy nature in platoons and muse by the placid streams in phalanxes; they flirt before breakfast and dance after dinner.

Don't talk to me of the retirement and isolation. Your retiring daughter has notified Smith and Brown and Peters and Jackson where she is going, and they will be there—hanging round, and the letters you will get will be redolent of sweet and lovely calm, but the echoes of Smith and Brown's ironic laughter will not reach you.

I think Chunksby is slightly soured. Something has touched his judgment. And I shall never forgive him for throwing a doubt upon the existence of Brainsby. NYM CRINKLE.

Frank C. Bangs and Charlotte Behrens will head a company that will open in the play Russia at the National Theatre, Washington, on August 22. The support will include Samuel Glenn, Harry Colton, Charles Wentworth, Charles Howard, F. Ambrose, T. D. Frawley, L. Browning, Abbie Pierce, Carrie Livingstone, Sadie Leclair and Mabel Stanwood. The managers are E. E. Hume and E. M. Casino.

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At the Theatres.

The tuneful numbers of The Beggar Student charmed the ears of a large audience at Wallack's on Monday night. It was a hot night in the city, but there was a breeziness about the performance that made one forget the horrible heat of the outside street. Long but not lean Wolf Hopper was the General Ollendorf, and he revelled in fun-making. Hubert Wilke was a picturesque Symon, the Student. His acting was good and his singing better. But self-consciousness somewhat mars everything he does. Edwin Hoff's pleasing but not over-strong tenor was heard to advantage in the role of Janitska. He is not weighted down with acting ability. Marion Manola sang and played Laura acceptably. For a little woman, Annie Myers has made great strides. Two or three years ago she was doing second or third roles with the Wilbur Opera company, a low-price concern that never closes the year round. Now she is a valuable member of a leading company. She made a charming Bonislava—petite, piquante, breezy—and sang sweetly. Laura Joyce-Bell appeared to be a little bit fagged, and to sing and act with an effort. Her rich contralto did not sound as of old. She appeared as the Countess Palmatica, and, in spite of these drawbacks, a trained actress and singer was seen and heard. Sadie Wells was a 'cute little Ensign. Messrs. H. A. Cripps, Mountjoy Walker, Lindsay Morrison and Miss Knapp contributed to what was on the whole a very pleasing all-round performance. Herr Nowak kept the singers and instrumentalists well in hand.

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The Casino is unprecedentedly popular with the town-tied, and, whether hearing Erminie or imbibing music and iced drinks on the roof, the visitor is equally comfortable and contented there on the hottest nights.

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Monsieur is drawing well at the Madison Square, the coolness of the theatre and the light entertainment alike contributing to the July playgoer's pleasure. Mr. Mansfield's performance is highly artistic, his piece amusing and his company excellent.

In the British Metropolis

(FROM AN OCCASIONAL CORRESPONDENT.)

LONDON, July 14, 1887.

The American, I had supposed, is a practical creature who knows how to make the most of his material and get from any subject the utmost advantage or pleasure it is fitted to supply. But in some matters this is far from the truth. In amusements, for example, the Briton is apt to be far more practical, in the sense that he makes his diversion render him the fullest return in pleasant stimulus of mind and body. When he goes in for pleasure he makes a business of it, and doesn't let minor considerations rob him of the essential enjoyment aimed at. Take the theatre, for instance. When you and I go to Wallack's or Daly's we find an audience packed in rather tight and inconvenient seats, decidedly not reposeful to the limbs and painfully embarrassing to those who wish to pass in and out. The men are mostly in morning dress—rough enough, sometimes, at that, the women all in cloaks, wraps, dolmans, or what not, crowned with the exasperating and sinful flower-pot hat. Everyone looks as if he had "dropped in" to a prayer-meeting or a caucus, and didn't mean to stay long, but must get up presently to catch a train. No one looks reposeful, *permanent*, or as if he were enjoying himself. No one stands up between the acts at his ease to survey the house, and, practically, no one visits about among the benches. Every one looks stiff, business-like and perceptibly bored. As many men as dare go out, it is true, between the acts and absorb spirituous beverages plus a breath of fresh air, but not a woman stirs, and a large share of the men are bullied into staying through three hours of oppressive atmosphere and cramped attitude rather than run the gauntlet of indignant looks from all the fair ones they must walk over to get out, besides a special lecture from their own particular Angelina. In short, we make what should be a complete social relaxation as stiff, cold and inconvenient as possible. At the opera, to be sure, a tier or two of box people manage to take their amusement in a more reasonable way, but even there the fine foyer of the Metropolitan is kept shut, and no women—or none to speak of—leave their boxes.

Now, the other evening I dropped in to hear Wyndham in Garrick at the Criterion, and found a good piece quietly and well played and very prettily staged much as it might have been in New York. But the social and æsthetic surroundings were far better than I could find in any New York theatre, inasmuch as everything was done—*in the auditorium*—to give ease, grace and brilliancy to the occasion. The seats were exceptionally broad and comfortable, and the illumination bright and pleasant; but the main point was the audience. All the stalls (parquet) filled with more or less comely women in full evening dress—in which white and light tinted stuffs predominated—and with men in all the severity of the conventional claw-hammer. No frowsy, rumbrous wraps littering up seats and chair backs, no torturing movable tower of hat and trimmings wig-waggling between your eye and the stage, but white arms and shoulders, and curling ringlets, and fleecy starts, and gleaming gems and waving fans—all the paraphernalia of the ballroom or the dinner party.

The same is true in even higher degree at Her Majesty's, where evening-dress seems the rule in all the tiers, and the corridors swarm during the entr'actes with promenaders chatting, laughing and flirting, while the buffet is crowded with dazzling swells eager to treat their respective "best girls" to fruit, ices, biscuit or effervescing drinks, and restore a little of that freshness which the parching air of the theatre so destroyed. Fancy a young woman in all her war-paint, sitting in her box at the opera, resting a tumbler of some sort of "fizz" on the crimson velvet of the box-edge with one hand, while she gently waves an ice-cream spoon in the other!

Out in the vestibule, too, at both Her Majesty's and Drury Lane, an odd feature is the large central well, or gallery, railed in, through which the denizens of the upper tiers amuse themselves with watching the circulation of the gaily dressed groups below. In short, every one takes his ease, which is more than we do in the Land of Freedom. So that, given an equally good representation, dramatic or musical, on either side of the ocean, the balance of real cheerfulness and pleasure seems to me largely in favor of our British cousins.

I wish it were possible to rouse something like general interest in this matter on our side of the water. To the rather indolent women who object that before running off to concert or theatre they cannot subject themselves to the trouble of an elaborate evening toilet, and the obligato hair-dressing, it might be replied that when they are going in for pleasure they might as well do it thoroughly, and in order to complete festivity, festive accoutrement is indispensable. It may sound a little puerile to insist on these minor conventionalities of toilet; but the point is, as I set out by saying, to get the utmost possible satisfaction out of the special occasion. Gala dress and gala humor—by some subtle law of our constitution—seem to go together. We recognize the principle in the ball room, at the dinner table and at the opera-box. I am merely urging its general application to all forms of social diversion.

Of course the question would be largely simplified if we could ever have the cheap—and good—hansom cab. It is really quaint, to the eye of a newly-transplanted American to see a couple of pretty girls, in full war-paint and with uncovered heads, bowling away down Piccadilly on a bright afternoon to dinner, concert or theatre—all for the modest sum of a shilling or so. It is still quainter to our rather lofty ideas in the matter of expense to see a *third* girl squeezed in between the others, leaning well forward on the apron of the cab, and smiling about in placid unconsciousness that she is doing what we should call a very close piece of economy.

But in the smiling future perhaps *we*, too, may have good cabs and—blissful thought!—perhaps good pavements as well. All which may the kindly gods bring round at their own good time. Amen! THE SAGE.

Stage Illumination.

The entire system of stage mounting has been modified in the most important points by the continuous improvements in the means of lighting. These began, in this century, with the introduction of gas. Whether there has been any commensurate improvement in the art of acting is open to grave doubt. Indeed, a glance at only a few of the great names, such as John Philip Kemble, Siddons, Garrick, Foote and Sheridan, who played behind tallow candles, would inspire some suspicion—at least in the minds of critics of the older school—that instead of progress there has been a retrogression of histrionic power nearly in proportion to the development of scenic beauty. Be this as it may, the effect upon scene-painting has been remarkable. When the footlights were candles the meagre light was concentrated on the actor who came down stage to speak his lines, and the scenery was, as a rule, painted in little else than black and white. Anything more would have been thrown away. The scenic artist of that day sought for effect in breadth of treatment and in telling effects of light and shade, anything like color treatment or spectacular display being reserved for the pantomimes, a class of entertainment which seems indigenous to the soil of England, and is all but unknown outside of that country.

Gas, crudely made and badly purified as it was, showed up the poverty of scene-painting. Color crept in by slow degrees. Its first development was the use of stock colors for stock scenes, such as kitchen-color, tree-color, and so forth, until a few great artists, such as David Roberts and Clarkson Stanfield, perceived the possibilities of the stage as an art arena. Since that time a vast profundity of learning, intellect, taste and ingenuity has been brought to bear upon the art.

With the improvement in painting came advance in what is more particularly known as effect—sunrises, moonlights and so forth—became possible through the resources of ground, border and side lights, by which particular parts of the scenery could be illuminated. "Medusas" were thought of—that is to say, glasses through which colored light is thrown on to the scene, such as green for moonlight or red for sunset. Absent of these improvements came the changes in costume, jewelry and other accessories. The robe which could be worn threadbare by candlelight "gave itself away" under the gas, and it had to be better and more costly; while the actor began to share with his wife the attention he used to give exclusively to his linen.

Then, close on the heels of hydrogen gas, came the discovery that, in combination with oxygen gas and lime, its light is very brilliant, and the devising of cheap commercial methods of preparing oxygen gas from the peroxide of manganese opened the door for most brilliant lighting effects. Again fresh splendors were devised, more brilliant costumes, more lustrous jewelry, more shining metals for armor—to reflect back the glories of a flood of light. Then scenic ingenuity sought another class of "mediums," by which the bright light could not only be colored, but softened and diffused, and the use of sheets of colored gelatine as mediums has been attended with some charming effects—as, for instance, in Richard Marston's lovely conservatory scene in Our Society. The oxyhydrogen light was followed by the discovery of the metal magnesium, which is too brilliant and too expensive for use except for certain specific effects, of which the imitation of sheet lightning is the most important. Magnesium can be regulated by being used in the form of powder and run out of a funnel to a lamp.

The climax of lightning is at present reached by the electric light, which has wonderful powers, but some drawbacks. In the first place the electric light "kills" many of the colors, especially purples and yellows as well as prejudicing the lighter tones of most colors. To counteract this, it is, as a rule, customary at the Metropolitan Opera House not to use electricity for direct lighting of a scene, but to use it as border-lights, and for that purpose to use the reflected light only, as softened by directing the rays on to the back of the scenery standing in front of that to be lighted. Its expense—something like a dollar per light nightly—confines its use to the greater or more prosperous theatres. Besides, it is a dangerous thing to handle. With it, however, extraordinary effects are possible. Strange and mysterious cloud effects can be obtained by illuminating steam, smoke or the smoke of colored fires, and it appears to have other possibilities which have not yet been applied.

The effect of colored fires is well known, but the magical beauty of fountain illumination and its applicability to stage purposes is not so well known. The writer remembers seeing a ballet in which the coryphees finally stood under canopies of falling water illuminated with a great and changing variety of colors—a strange loveliness of effect. The use of lycopodium for lighting purposes is the imitation of streak or forked lightning.

The use of transparency painting—that is, oil painting on tracing cloth or on thin muslin—is germane to the subject of lighting, as it admits of so many excellent applications. It is used for water reflections, stained glass windows, cloud effects in a moonlight sky, and the like, and, if well done, is always beautiful.

STAGE-NOISE MACHINES.

Among the most curious of all the things in the property-room are the appliances for making particular noises. Thunder is made in two ways. One is to make it by a large sheet of iron hung up, having a handle at the bottom. When this is suddenly and smartly shaken sounds like a near clap of thunder. The other way is letting a number of cannon balls fall out of a box on to the floor and roll along. This imitates the "rumbling" of thunder. A third apparatus is the thunder-drum, which is beaten with a padded stick, and consists of a heavy frame with a calf skin tightly drawn over it. The gallop of a horse, or, indeed, any of his paces, can be admirably simulated by the means used in Held by the Enemy. A stand is made upon which is placed a board, bridged so as to render it reverberatory; then an action similar to the piano action of key, lifter and hammer is arranged, four horse shoes serving as hammers to the four keys. This being played, like a piano, to the rhythm of the horse's pace, produces the precise cluster. Manifestly, according to the number of keys, the sound of a whole troop of cavalry could be faithfully given.

In Denman Thompson's Old Homestead a set of sleigh-bells are used with good effect. The dash and splash of breaking waves is well made by swinging a bag full of small steel chains, and handfuls of cut-glass beads the size of peas thrown into the air completes the illusion by looking like spray. Another way of imitating the breaking waves is by a quantity of small shot in a wooden box lined with tin. When Handel's Acis and Galatea was produced, twenty years ago, at the Princess' Theatre, the opening scene was of surpassing loveliness. The stage represented the beach of a lovely tropical bay, which swept round in a beautiful curve, bounded by cliffs, on which were the tall and feathery palms spreading their plumes against the sky, while the distant headland melted away in very distance. The full moon rose slowly on the scene, showing the foam-crested waves lifting themselves and falling over in a great green arch, then drawing back in a sheet of white and sparkling foam, while as each wave broke, the dash and ripple was heard.

This scene involved several expedients worthy of notice. In the first place, the waves were painted on a stage cloth, the first two yards of which were transparency. The first yard was painted sea-green and at that place a rope was sewed on the under side. When the cloth was laid the edge was fastened down, and it was folded over so that the rope was at the apparent edge. The second yard or so was painted like white foam, and liberally covered with white and cut glass beads or bugles. About two yards further back another rope was underneath the cloth. The first rope was lifted and thrown forward. As it was lifted light could be seen through the sea-green wave. When it fell the rope was drawn back, which showed the white surface, glistening in a light thrown on it. As the first rope fell the rear rope was just lifted, and a jerk gave a wave movement along it, giving the appearance of a following billow. The moon was managed by a moon-box and a supplementary drop—that is to say, a strip a yard wide was cut out of the sky drop immediately behind it, and quite close. a drop having a moon cut out and covered with transparent cloth, having yellow silk behind to soften the light. Behind this was a strong calcium light. The moon rose by the drop being gently raised. Green sea drums at the footlights and also at the border-lights completed the mechanism of one of the most lovely and realistic scenes ever placed upon a stage.

The same effect was introduced in the last scene of Times of Athens at Sadlers Wells, under Phelps' direction. The contrast of the same effect in a different picture was curious. In the one it was a lovely calm beauty of the tropics; in the other a rugged grandeur of sea and rock.

Usually the moon is managed by a moon-box—a large reflecting tin, something like a dairy-pan, in which are some candles or a lamp, and which is run up behind a transparent drop by means of wires guided by a wire slide. Some funny things have occurred, and moon business is always a little risky. Last season, at the performance of Aida, an attempt was made to use the electric light, but accidental interferences with the current made the moon "go out" with the most absurd frequency. On one occasion, at Niblo's, the whole business caught fire, and the moon "went to blazes." But the climax was reached at an ambitious amateur performance. The moon should have risen gradually, but a kink had knotted the line which drew up the moon-box, so that it went up by jerks. When it got as far as it should, the knot slipped over the pulley, and down went the moon with a run. The stage hand hauled up the moon again, but it had got loose from the slotes and was swaying from side to side like a pendulum. Peals of laughter could be heard from the front, which were redoubled as the stage-hand, in trying to steady it, turned it so that it now swung backward and forward, first looking as large as an orange and then the size of a cart-wheel. The moon was at last steadied, and everything went pretty well till, just as the actor was declaiming his lines, "Behold the silvery queen of night that sheds her soft radiance on the ambient air," the moon capped it by going out with a fizzle, a splutter and a smell of tallow.

The realistic moonlight effect of ripple, or of moving water, such as in Phil Goatcher's wonderful view of the Thames in Hoodman Blind, is done by making fine slits in the water with a sharp penknife. Then behind it is placed either a revolving cylinder having slits in it and lights inside, or an endless towel on the same principle. It may be accomplished by hand by moving a lamp gently up and down and throwing the light by a reflector on to the slits; but success is not so certain.

Falling snow is always a taking effect. It is produced by innumerable small pieces of white paper put in a long, narrow box which has a gridiron bottom. This is hung in the flies, having a line attached to it. This line sets the box swinging, when the "snow" disengages, a few bits at a time. Scraped cow's horn makes a good falling snow.

The wind-machine is an important adjunct to the thunder-drum. It is composed of a revolving paddle-wheel striking continuously upon a piece of strong gros-grain silk stretched tightly across a frame. The "crash" which breaks all the crockery is similar in principle to the musical box. A series of pegs on a revolving barrel strike in rapid succession a set of wooden tongues.

A rain machine consists of a cylinder of half-inch wood about twenty inches in diameter and four feet long. This has a number of wooden pegs inside and a quantity of dried peas. When the cylinder is turned by a belt, the peas rattle against the pegs and "it rains." At Niblo's, recently, a long, shallow, sheet-iron trough was placed across the stage. In the flies were perforated pipes which let down a curtain of falling water which splashed on the throng below—a most realistic effect. On a pinch rain may be made with a handful of shot rolled about on a sheet of brown paper pasted over a child's hoop. The shower of golden rain seen in Pepita was produced by gilded tapes let down from the flies. The natural curl and movement of the tape produces the appearance.

Fire scenes can be managed without fire. The house to be burnt is made in parts with zigzag connections and a "break away" arrangement, red fire, a row of gas-jets visible at the right time between the cracks of the scenery and flashes of lycopodium, plenty of steam and lively business, with the supers dressed as firemen, does the trick, if the curtain falls with sufficient promptitude "to cheat surprise and prying eyes." An additional illusion is made by having an endless towel, painted with flames, kept in motion as a backing to the windows when they break away.

S. C.

Gossip of the Town.

The benign, benevolent features of Manager Charles O White, of Detroit, beam from the head of this column. Mr White is in New York on his annual business visit. He has just added to his business interests by leasing the Standard Theatre, Chicago. He is a wide-awake, go ahead manager, and very popular in all ranks of the profession.

Charles Frohman left San Francisco for this city on Monday last.

Josh E. Ogden has been engaged to pilot the Helen Blythe company.

Mary Bird has been re-engaged by the Weston Brothers as soubrette.

Ada Boshell has gone to Atlantic City to play a Summer engagement.

Florence Noble, for the past four seasons with the Pinafores, is at liberty.

Gus Pixley leaves for San Francisco August 1, in advance of W. J. Scanlan.

The redoubtable Colonel D. A. Kappa has been engaged to herald Richard Stargell.

Manager A. M. Palmer is expected to arrive in the city from Chicago to-day (Thursday).

Alberta Gallatin, late leading lady with Mr. D. P. Bowers, is at liberty for engagements.

Cryptic Palmoni, the comedian, late with Louise Pomeroy, is in the city and disengaged.

C. T. Dazey is engaged on a new play for Lillian Lewis. It is to be completed by Oct. 1.

Lydia Haloes, with Neil Burgess last season, has been engaged for Mme. Janauschek's company.

E. D. Ward has been engaged by Henry E. Abbey in England for the Wallack's Theatre company.

J. H. Adams is rapidly booking The Judge, in which Odell Williams opens a starring tour on Sept. 1.

Fanny Johnson, last season with the Parlor Match company, has been engaged for the Rag Baby company.

Joseph Haworth opens his season in Rosedale at the Arch Street Theatre, Philadelphia, on Sept. 12. He will be supported by the following company: Sydney Armstrong, James Jackson, Mark Lynch, Sydney Drew, Porter White, Helen Leigh, Marjorie Bonner, Elizabeth Andrews, Alma Stoddart, Mrs. Jackson and Little May Stoddart.

Manager Charles O White, of Detroit, has secured the Standard Theatre, Chicago, and has set about to boom it in great shape. It will be run as a popular-price house, ranging from twenty to seventy-five cents. John P. Hill has been appointed business manager. Mr. White would like to hear from managers of attractions now booked at the house.

"I will manage Herne's Hearts of Oak company until the opening of Snowflake at Niblo's Garden in November," said Fred. W. Bert to a MIRROR reporter. "As far as I know, Infatuation will not go out next season. Howard P. Taylor, the author is, however, now negotiating for the sale of the play to a prominent society lady who has adopted the stage."

A grand moonlight excursion up the Hudson on the saloon steamer *Cassilis* will be given on next Monday evening for the benefit of the Actors' Fund. Louis E. Weed, the advance agent of the Casino road company, will manage the affair, and hundreds of professionals have already signified their intention of being aboard. A band of music and a chorus will enliven the outing, and the boat will start from Pier 31, East River. Tickets have been placed at one dollar.

Manager Durant of the Grand Opera House, Stillwater, Minn., has been in town for a week or so. "The prospects for the coming season's business throughout the Northwest are, I think, favorable," said he. "I base this opinion on the fact that indications point toward a large purchasing power, a good logging business, good crops and a very easy money market."

"I shall open my season in the neighborhood of New York about the latter part of October," said Robert McWade to a MIRROR reporter, "playing Rip Van Winkle for about six weeks, and then appearing in a new comedy. I think the days of Rip for the road are about over, and that the play needs a rest of about five or six years. For the general run of the larger cities it still has a fairly good drawing power."

The following is the Evans and Hoey Parlor Match company, which opens its season at Omaha on August 29: Charles E. Evans, William Hoey, Daniel Hart, Hugh Mack, W. J. Keogh, W. J. Sullivan, P. J. Randall, T. E. Dunbar, Minnie French, Lena French, Marie Glover, Courtney Haviland, May Montford, Agnes Evans and Bessie Wilson. Marcus Meyer is musical director, and Charles French, Jr., treasurer.

A. B. Anderson, manager of Henry Chanfrau's company, is spending the Summer at Washington among his friends taking the first rest he has had in two years. The season of the company opens at the Boston Theatre on Sept. 5. Mr. Anderson, who will do his own advance work, is about booked up, with the exception of a few weeks left open for choice dates. The time is all week stands, except in New England, where six weeks of one night stands are played.

The Journalist is certainly enterprising, and deserves the permanent foothold it appears to have secured. Its editor, Allan Forman, has just presented each subscriber with a substantial souvenir, a handsome volume of over two hundred pages, beautifully gotten up in its artistic and typographical features and replete with good stories, poems and biographical sketches. Henry Clay Lukens, the associate editor, is gracefully credited in the preface with the compilation of the "Souvenir." The price of the volume to non-subscribers is fifty cents—which just about covers the cost of printing, presswork and binding.

Manager Harry L. Hamlin, of the Grand Opera House, has been in town for some time. He makes his headquarters at the New York Athletic Club. Speaking of the Grand he said to a MIRROR man: "As to the interior, the house will be new from top to bottom. Edison lights are being introduced. We open season on August 21 with Hoyt's Rag Baby, a very popular attraction with our patrons. Last season it played to $10,200 in one week. We have booked the original Erminie company direct from the Casino for four weeks. Among a long list of bookings are Foster's Boston Ideals, Held by the Enemy and The Highest Bidder."

CASINO
Mr. Rudolph Aronson, Manager.
Evenings at 8. Saturday Matinee at 2.
50 Cents. ADMISSION. 50 Cents.
Reserved seats, 75c. and $1 extra. Private boxes, $5, $6, $10.
The greatest Comic Opera success ever produced in America.
ERMINIE
Chorus of 40. Orchestra of 20.
Mr. Jesse Williams, Musical Director.
Seats secured two weeks in advance.

MADISON SQUARE THEATRE
Mr. A. M. Palmer, Sole Manager.
Evenings at 8:30, Saturday Matinee at 2.
Cooled by Iced Air.
MR. RICHARD MANSFIELD
in his new sketch,
MONSIEUR

WALLACK'S THEATRE, Broadway and 30th St.
Mr. Lester Wallack, Sole Proprietor and Manager.
Hollander's beautiful opera,
THE BEGGAR STUDENT
by the
McCAULL OPERA COMIQUE COMPANY.
Admission, 50c. Saturday matinee at 2.
Audiences made comfortable by cooling machines.

The Giddy Gusher.

"When lovely woman stoops to folly" she does not have much of a pudding thereafter; but when unlovely woman goes stupidly up to her neck into what one can piously put as damfoolishness, she will find the world's verdict, when overtaken by punishment, is a unanimous "Served her right!" The papers are publishing a case of retributive justice, and a woman who has for twenty-five or thirty years been putting herself in ridiculous situations seems to be enveloped in a cloud that will never lift during her natural life.

* * *

An angular, geometrically constructed female, of Philadelphia product, married a worthy, though not a wealthy, man about thirty years ago. But that was of no account, as the lady's father was rich. She had a good husband; she was not childless; she had a circle of respectable friends, and there was no reason why the ordinary career of a reputable wife and mother should not be hers. But a dashing, handsome actor came along. She saw him and was devoured by an insane passion. He was a married man—had married for love in Boston some years before—and all the facts in the case were known to the Philadelphia problem in Euclid.

* * *

The actor was a beauty physically. The handsomest women in the land were devoted to him. The Pennsylvania Hatrack could consult her glass and receive overwhelming advice in regard to her love affair. It reflected a countenance positively unpleasing—a sallow complexion, insignificant features and a nose that was actually a beacon to warn off the advances of Cupid—a crimson-tipped lighthouse, telling of rocky things below. The lady's figure went admirably with the face; there was lots of it—in length; but, alas! nature forgot that bones alone are not beautiful.

* * *

Bernhardt is tall and bony; but Bernhardt's bones are tractable; they do not set out in sharp shoulder-blades, pierce the air in acute elbows, or stab the lower regions with knee-caps. She doesn't pass over the earth like a peripatetic umbrella frame—stiff, steelly and set in certain shape.

* * *

But our susceptable matron was all this and more; yet she had money and the actor commanded a fine salary and was not in immediate want. The umbrella-frame was heavily gilded—a nice thing to put up over him on a rainy day.

We began to hear of him at hotels with Mrs. ——. Then Mrs. ——'s family heard of it. The actor's wife heard of it. The old Philadelphia father heard of it, and he and his daughter had many a seance about it. Finally the lady demonstrated that, though thin, she had more works inside her than a fat woman; that she must have the actor or die. Old Moneybags was most as foolish in some things as his daughter. He began to buy up property—that is, he began to buy up outstanding claims against the great contracting parties. He got his daughter free. Then his daughter began paying money to the heartbroken wife and mother in Boston, and on the wrecks of two homes the unlovely Maria and the actor-man built a domestic shrine.

* * *

The Gusher City pa bought a handsome home for them. The daughter had a fine income—and a cracking big daughter who looked about as old as the handsome stepfather. The actor had a fine engagement, and all went well. The actor had his entire salary to spend on himself and a well-appointed home kept up for him. What more could man want? When the pair first fell under my notice this state of things existed. Madame was a perfect slave to her Adonis—she was his valet at home, his dresser at the theatre; she passed her days tip-toeing round not to wake him, adorning him for afternoon dress parade, and seeing his dinner was a *chef d'oeuvre* when it came on the table at six o'clock. The rest of the evening she spent on a camp-stool, in a stuffy dressing-room, buttoning and unbuttoning, folding, shaking out, putting on and putting away the manifold articles of the actor's wardrobe.

* * *

Blissful fate. However folks sneered, they also said, "How she loves him!" Certainly, I thought so; and when one day the actor died I looked at the crape-covered frame of the widow and felt like crying myself.

Now, for many seasons prior to this sad event a certain son of Italy had dwelt among us with a Don Quixotish style and much affectation of high breeding—a hanger-on among the dandy boys at Delmonico's—a protege of several old dowagers in society, who like a pretty young man capering in their houses to the pleasings of the lute—or words to that effect. He was an artist—that is, he colored photographs, and in his dreamy eyes, ringed by voluptuous shadows, they saw a world of undeveloped art. Several old black-satin ladies undertook to develop it. The Italian got on famously. He did a lot of little photos, and received stunning prices for 'em. His studio was the resort of many aesthetic souls with heart-cravings. Finally a longing for Italy and maccaroni on the spot, a desire to pick a hand organ in its native land, and cull a monkey from the parent stalk, came madly over him. He sold out his bric-a-brac and sailed away. All this happened months before the husband of the Philadelphia lady died, and when my ready tears started at the sight of so much crape, at the poor nose, redder than usual from recent weeping, at the grey hair that crowned this funereal shaft, the photo-colorer had been long in his native land.

* * *

Some one said to the bereaved, about three months after her great loss:

Are you going to remain in New York, Mrs. ——?"

And she replied that she was "awaiting letters from Italy that would shape her future course." They came, and the disconsolate widow went off to Italy, and was very shortly married to the Photograph Phixer.

I sat on a board fence for half an hour and asked myself when and where this courtship was carried on? I sat on the fence the rest of the hour and took back all the undeserved sympathy I had expended. But I finished by saying to myself: "When any woman stoops to folly, she's sure to find that men betray; but, Lord! she will be melancholy when she has chucked herself away."

* * *

Here ensues the lapse of a year or two, when to this favored shore returns the couple whose love affair has been feelingly depicted overhead.

New York was sown broadcast with coroneted cards with emblazoned paper. All the devices of Heraldry (with the exception of James G. Bennett) were brought to bear on society. New York "sassiety" is weak in the knees when you shake a coat-of-arms at it; but they never tumbled before this exhibtion. The ci devant promoter of theatrical comfort was a Marquise now; the soi-disant colorer of photos was a sprig of nobility. It beat the transformation scene in Cinderella—pumpkins and white mice! Me-lud and me-leddy! The waiters at the Clarendon were much impressed; but there the impression stopped. The Marquise went to the Casino and wore the family diamonds and family plate, and I, who am easily pleased, sat and grinned like a Cheshire cat, and put Madame la Marquise's card, with its coronets and rampant things and its motto, "Si Signor Sphagette Moretti," on top of the basket, and stuck in looking-glass frames and carelessly flung on books, and resting against pictures, and pasted on the wall; for I had a full pack of 'em.

* * *

"As soon as she gets well astablished in 'sassiety,'" said I to myself, "I'll go see for myself what a home-made marquise is like." But mercy! just as I supposed she was up to her eyes with the De Smiths and Van Browns and Von Joneses of Yankee top-notch aristocracy, they got sick of New York and went away. I have been dreaming of her in ducal palaces, trailing court-trains about, and wearing diadems about her silver-plated hair—when, oh horror! it seems the photograph colorer has been knocking her down, wiping up the palace floors with her and giving her "two lovely black eyes" to look out on the castle moat from her turret window with. There the poor woman is stuck in a foreign land, her money gone for truck she can't claim, as the lov-ly laws of France (she is in Paris) make a woman's things the man's property, though he is a pauper who couldn't pay for a dinner in the Rue Rivoli.

* * *

We remember how Patti had to buy up the diamonds kings had given her, from her nasty French Marquis. She didn't wrest a pair of silk stockings from his aristocratic grasp until she had paid him for one leg of 'em.

Well, I'm sorry for the unfortunate creature; but when a woman stoops to folly Goldsmith and the Gusher have put on record what happens.

* * *

Olive Logan began a lecture once by saying the only difference between Ills and Pills was the difference of a P. The only difference between Usher and Gusher is the same; no, not a P, but a G. G stands for girl, and I won't have it suggested that we differ. Last week he took up the cudgels for little Minnie Maddern (in itself uncomplimentary), and, among other people, snapped up the Gusher for saying her walk was awkward and her voice peculiar. I have not the article beside me, but I don't remember the word awkward. I was perfectly satisfied with the little lady, who is a genius and nothing less. Her walk is peculiar, and her voice also; but everything peculiar is not unpleasant. The most peculiar person I am acquainted with—and I am peculiarly well acquainted with her—is your suffering Gusher. The paper would have to be let out if I rose up to talk back at any one who should say that because I am peculiar I ain't a darling.

* * *

No, little Miss Maddern, if you took the Usher to task for the utterances of that sinister cynic, Crynkle, or the animadversions of that orthoepedic (I will think that word has something to do with a chiropodist), A. Ayres, who is always hopping all over our accents (as though it were the least consequence whether we bore our weight on first or second syllables as long as we get them the same)—why, with that I have nothing to do. But the Gusher is your warm friend, and thinks every red gold hair you own grows on a very clever little head; and she never intended to write a line about you that could be otherwise than complimentary, for your acting and your person leave no room (in her opinion) to do so.

We don't differ a dif, Mr. Usher, about Miss Maddern.

And so for the week *au revoir*, says the warm, uncomfortable

GIDDY GUSHER.

The Combination System.

Union Square is no longer as densely decorated with statuesque histrions as it was some years ago. The dramatic headquarters are gradually moving farther up town. Still, the Morton House café remains an interesting centre of theatrical gyration. The average actor has a strange dread of talking for publication. If you approach him with the blunt announcement that you propose to interview him on any particular subject relating to some phase of stage-life on which he is well informed, he becomes singularly reticent, and you extract about as much meaty matter as from a Little Neck clam. He fully understands the value of newspaper notices, and he will overload you with fact and fiction concerning the prospects of the company he is travelling with. There is hardly anything too eulogistic that you can say of his private interests; but it is difficult to make him communicative on the peculiar features of his profession, which are naturally of greater interest to the public. The only way to get points is to mingle with the "boys" on a social footing. It is fatal to jerk out a pencil and make a note of anything. This invariably dampens his conversational ardor. When you find a set of good fellows drift into an interesting strain, prick up your ears to their full listening power, and by making mental notes you will be able to store up a deal of knowledge.

A group of well-known Thespians were trying recently to baffle the thermometer with various cooling beverages within the precincts of the Morton House café. Some outsider asked if the Inter-State Commerce law would interfere seriously with travelling companies next season. The matter was discussed from various points of view, the majority being of the opinion that an advance agent who knew his business could still obtain a two-third rate on most roads, even if he had to buy separate tickets for each State. Later the combination system generally became the topic of conversation, and a two hours' symposium ensued, occasionally interrupted by a liquid full-stop. Of course, the combination system met with considerable opposition at the start. Local managers controlling theatres of their own were loth to make the experiment of booking a whole company instead of a single star. The custom hitherto had been to supply the travelling star with local support. How the system has gained favor is best evidenced from the fact that during the season of 1876-7 the number of *bona fide* organizations "on the road" did not reach one hundred. In the Dates Ahead list of THE MIRROR, Dec. 11, 1886, there are 210 dramatic companies, 30 opera and concert companies, 10 minstrel companies, 21 variety companies, and 11 organizations classified under Miscellaneous. It will thus be seen that there were at least 282 travelling combinations *en route* during the past season.

The adherents of the old stock-company system naturally feel disgusted with this turn of theatrical affairs. They maintain that dramatic art has been dragged down to a level with the circus and dime museum. With some measure of justice, they lay great stress upon the difficulty of turning out all-round actors. They assert that no young man can become proficient in the art of acting by hiring himself out to act one role throughout the season. On the other hand, it is maintained with equal justice that the combination system has given employment to hundreds of persons who would never have had the opportunity of entering the profession under the regime of stock companies. Moreover, it is the only feasible plan of presenting plays and operas in small towns, or what is termed by managers "one-night stands." Long jumps and perpetual travelling are of course very wareing. The majority of actors and actresses, if the matter were optional, would prefer to remain in a large city throughout the season. They adapt themselves to circumstances, however, especially as they can make much more money under the prevailing system. When the impediments are brought forward in the matter of cultivating histrionic talent, the advocates of "combination" simply point to the long list of professional stars who have received their training to a large extent in travelling organizations.

Among other well-known people to be found in travelling combinations are Mlle. Aimee, Annie Pixley, Henry Chanfrau, Dion Boucicault, Denman Thompson, Dan'l Sully, Edmund Collier, Cora Tanner, Harry Dixey, Roland Reed, Margaret Mather, Minnie Maddern, Dominick Murray, Edwin Booth, Lawrence Barrett, Effie Ellsler, Eben Plympton, Frank Mayo, Edwin F. Mayo, Ezra Kendall, Fanny Davenport, Mr. and Mrs. W. J. Florence, Frederick Warde, Kate Forsyth, Rose Coghlan, Edwin Arden, Frederick Bryton, Frank I. Frayne, Robert Mantell, Marie Prescott, Louise Pomeroy, Joseph Murphy, Richard Mansfield, George C. Miln, James A. Herne, Harry Lacy, Joseph Jefferson, J. K. Emmet, James O'Neill, Robert Downing, Neil Burgess, Rosina Vokes, W. J. Scanlan, Kate Claxton, Kate Castleton, Louise Litta, Lilian Olcott, Lizzie Evans, Louis James, Louis Aldrich, Sara von Leer, Benjamin Maginley, Mattie Vickers, Lewis Morrison, Milton Nobles, Mrs. D. P. Bowers, Mme. Janauschek, Mme. Modjeska, Maggie Mitchell, Mr. and Mrs. George Knight, Mabel Stanton, N. C. Goodwin, Newton Beers, Oliver Byron, Patti Rosa, Jenny Calef, Robert McWade, Pauline Markham, Mlle. Rhea, Stuart Robson, William H. Crane, Sol Smith Russell, Herbert Archer, Belle Archer, Alice Harrison, Mr. and Mrs. McKee Rankin, Maurice Barrymore, Rose Eytinge, Thomas W. Keene, Charles Coghlan, John Howson, Osmond Tearle, Lillian Russell, De Wolf Hopper, Digby Bell, Maude Granger, Edwin Thorne, W. J. Ferguson, Gus Williams, Eleanor Carey and many others.

It would be an absurdity to claim that these actors and actresses are an outcome of the combination system; but it is no exaggeration to say that the majority of them owe their prominence and popularity throughout the country to no other cause. No one who knows anything about stage management will question the advantage of technical education and experience in a variety of roles. Still, there are many minor parts that, with a certain amount of training, one applicant will fill just about as well as another. This is precisely what has made travelling organizations so successful. Let us take Annie Pixley in M'liss, for instance. It requires professional training as well as pronounced aptitude to act that role; but the same piece contains a number of parts that are not particularly exacting in the matter of histrionic ability. There is no occupation in life that more clearly proves the survival of the fittest than the profession of acting. There is no such thing as suppressing real talent. If a young man or young woman gets an opening in a travelling company, an experienced stage-manager can generally tell from the start whether they are cut out for the business or not. It is not the number of lines the novice has to speak, nor the length of the part; it is a *je-ne-sais quoi*, as the French say. Call it dramatic instinct, theatrical temperament, magnetism—anything you like—but without that histrionic spark there will never be any dramatic fire worth looking after. It follows, therefore, that if your aspirant for Thespian reputation is really cut out for the stage, he or she will mount the dramatic ladder rung by rung. Occasionally we hear of some tyro making a hit, but as a general thing professional experience is the true source of advancement.

One thing is certain: The road business has proved advantageous in its commercial features. A play or opera is brought out in New York and proves a success. The manager immediately proceeds to book it all over the country. This frequently means continuous employment throughout one or two seasons for ten, fifteen, twenty-five or fifty persons. The managerial notables who make a business of piloting combination crafts include Frank L. Goodwin, John Russell, Harry Hine, John Cobbe, C. A. Chizzola, Fred. Stinson, Henry Abbey, Marcus Mayer, Charles Matthews, Joseph Levy, Owen Ferree, W. R. Hayden, Joseph H. Mack, J. M. Hill, Gustave Frohman, John Warner, Marc Klaw, Major John Burke, W. W. Tillotson, Arthur B. Chase, Fred. McCloy, S. P. Norman, Charles H. Keeshin, Theodore Bromley, James Collier, Charles E. Locke, Fred. Berger, Henry Berger, G. A. Mortimer, Jay Rial, Ben Stern, James Gottschalk, Jacob Rosenthal, H. Wertheimber, A. M. Palmer, Gus Pitou, Samuel Fletcher, Arthur Rehan, Harry Mann, Charles H. Hicks, Charles Hoyt, E. A. Rockwood, Colonel W. E. Sinn, Harry Sanderson, Phil. H. Irving, William Warmington, C. E. Callahan, A. L. Erlanger, Sheridan Corbyn, Charles H. Thomas, E. M. Gardiner, Archie McKenzie, Will J. Duffy, Frank L. Bixby, Harry Kendedy, Frank Charvat, G. W. Crowell, Robert C. Hudson, Ariel N. Barney, M. W. Tobin, Frank Maeder, Joseph Brooks, John H. Robb, Robert Fulford, W. H. Power, George L. Harrison, W. H. Brown and a host of other wideawake men. All these are either managers, business managers or advance agents. The list could be extended to treble this length. These men possess executive ability and know all the ins and outs of the business. As a rule they bring their companies back to New York in a prosperous condition.

It is estimated that the proportion of disbanded travelling troupes did not exceed fifteen per cent. during the past season. Whatever disfavor is attached to the road system has been brought about largely by "barnstormers" and "fly-by-nights" who present pirated versions of successful plays, leave their hotel bills unpaid and resort to any disreputable dodge to evade paying what they owe. The business, however, has become so systematized that these "fakirs" have been relegated to remote rural districts.

The worst feature of the combination is perhaps the prominence and importance of the business end. Dramatic art is not even a secondary consideration. The only problem to be solved is—Will it pay to book a play throughout the country? will the piece draw, and how much can be made out of it on the road? An actor must have the divine afflatus in a very pronounced degree to avoid sinking into mechanical methods. Still, those who possess the true artistic temperament will remain students of human nature despite all obstacles. When they are called upon to create a new part they will throw as much enthusiasm into the work as if they were at the outset of their career. The commercial instincts may be somewhat too pronounced in the manager's office, but the actors themselves, as a rule, have not allowed their artistic tendencies to be entirely submerged into a calculation of dollars and cents.

A. E. B.

The New Haymarket Theatre.

"The roof of the Haymarket Theatre will be put on the coming week. This will give over four months to finish the interior," said Manager Will J. Davis to a MIRROR man. "As a matter of fact, I am promised the theatre Dec. 15, and I promise you that no theatre in America will be more thoroughly and practically equipped for business. I met Mr. Keene yesterday, and he never looked better. The cock-and-bull stories don't affect me at all, I assure you. I have secured a fine lot of attractions, and, considering the location of the house, its accessibility from all parts of the West side, and its closeness to the great suburban station of Chicago, I think I may safely count on fine business. Noxon, Albert and Toomey are painting the scenery; Snell is making a complete list of stock props, and we are going to introduce some novelties in construction and decoration. There will be twenty-six dressing-rooms, all with hot and cold water, and I will have the only green-room in a Chicago theatre. It is a large auditorium, yet not of such shape that the entire audience will not be near the stage. We have not decided which system of electric lighting to use, but all other contracts are let.

"I return to Chicago this week, as I am keeping a close eye on the construction in every particular. I had intended to spend the Summer in Europe with Mrs. Davis, as we planned it so last Winter, before I thought of leasing this theatre. But I could not possibly leave my business; so she was obliged to nerve up and go it alone. She could not ask for more appreciation than she has received from the public for her vocal efforts; yet she wants to study a few points from the greatest of teachers, and at same time have the benefits of observation such as are not obtainable here. I think that if Pauline L'Allemand and Jessie Bartlett Davis were at the head of a *genuine* English opera company, satisfactory results to artists, manager and public would be gained—provided all of the singers were equally meritorious and popular. No, I'm not the manager. It takes too much money. I'd much rather manage a theatre."

Gossip of the Town.

Will J. Davis, manager of the Haymarket Theatre, Chicago, is in the city. He will remain about a week.

W. W. Kelly cables THE MIRROR that Shadows of a Great City is a big hit at the Princess' Theatre, London.

Adele Clarke has joined Annie Ward Tiffany in the Catskills. They are within a stone's-throw of Edna Carey's cottage.

Achille Tomasi has been re-engaged as musical director for Emma Abbott. This will be his seventh consecutive season with the prima donna.

Dan Williams has signed with Rice and Dixey to play Jack in Circus in Town, which opens its season at the Bijou Opera House on Sept. 12.

Manager A. H. Simon will open the season of the Temple Opera House, Elizabeth, N. J., on August 9, with Sweatman, Rice and Fagan's Minstrels.

J. J. Fitzsimmons has been engaged for the Florences' support, and will play Charley Brown in The Mighty Dollar and Walter Gay in Dombey and Son.

All the visiting Southern managers with the exception of Mr. Jake Tannenbaum speak with more or less of a dialect. Mr. Tannenbaum is content with an accent.

Carrie Swain having a prior claim to the title Shadow on the Hearth, Sedley Brown will rename his play; but for the life of him he cannot at present hit upon anything to suit.

American professionals in England are beginning to hurry homeward. Fred. Hallen and Tony Pastor sailed on Saturday last, and Charles E. Evans sails on Wednesday next.

Helen Russell has been engaged for Arthur Rehan's company, which opens its season near this city about Sept. 5. Twenty-eight weeks have been booked, principally in week stands.

Hayden, Dickson and Roberts have not thus far found their Pleasure Island scheme a very profitable venture. Nick Roberts says the cold winds from the Catskills have exerted a chilling influence.

O. C. Merriwether has been engaged as business manager for John F. Ward in The Doctor, the season of which opens at the People's Theatre, Williamsburg, on Sept. 12. Time is filling rapidly.

The Hyperion Theatre, New Haven, is represented in New York by Randall's Bureau. The bookings continue at the top notch of the very best, and a brilliant and profitable season for Manager Bunnell is assured.

Zoe Tuttle, who was the original "tough" in the production of A Wall Street Bandit at the California Theatre, San Francisco, has been engaged by Richard Mansfield as understudy for Miss Johnstone Bennett as Sally.

Helen Dauvray is at present in the Adirondack Mountains. She will open her season in Boston on Oct. 10, her repertoire for the coming tour comprising Peg Woffington, The Love Chase, Waldemar, One of Our Girls and A Scrap of Paper.

Jacob Boerne, formerly cashier of the Thalia Theatre, has brought suit against Manager Amberg for $900. Mr. Boerne deposited $1,000 security, and when he retired only received $100 of his money back. Manager Amberg was arrested and gave bail.

G. de Vivo is forming an operatic concert company with the following principals: Mme. Maria Godini, who sang with Brignoli on his last tour; Mme. Cosenzi, late of the Angelo Opera company; Signor Jovini, tenor; Signor Fava, baritone; Signor Cicconi, pianist.

Balossy Kiralfy's next great spectacle will be Dolores (Patrie, adapted by A. R. Cazauran). There will be a strong dramatic cast, ballet, etc., and a tremendous force of auxiliaries. The season will open at the Chestnut Street Opera House, Philadelphia, on Sept. 1.

T. J. Herndon, whose appearance as Jethro Baxter in Caprice is so well remembered, has been engaged for the part of Colonel Clay Calhoun in Beacon Lights. As the name implies, the character is a Southern type. It was played on a trial tour during the Spring by Harold Forsberg. It is a part well suited to Mr. Herndon's quaint abilities.

Siegfried Cronheim, proprietor of the Germania Theatre, Hoboken, tenders the profession a Summer day and night festival and excursion on August 6. The steamer will leave Hoboken at 2 and 8 P. M., and Broome street dock, E. R., this city, at 2:30. A pleasant time is expected, as the trip will include a sail round the Bay and up the Hudson by moonlight. Good music and refreshments will be on board. An early application for invitations, by mail or otherwise, is requested. There will be accommodations for about two thousand.

John E. Kellerd has refused an offer for leading juveniles from E. H. Price to support Fanny Davenport. He has also been offered re-engagement for his original part in Held by the Enemy, to begin early in August in Denver, to play in the production at the Star Theatre, and to continue throughout the season; but a difference of opinion regarding salary arising, negotiations are now off, and Mr. Kellerd is still disengaged for next season. Mrs. Kellerd (Margaret Leigh) has been engaged as leading lady to support Mrs. Bowers for the coming season.

PROVINCIAL.

BOSTON.

Corinne continues her successful engagement at the Boston Museum.

Sam'l of Posen had a week's successful representation for the closing days of the season at the Bijou Theatre, with Frank Howard in the title role, and Miss Lascelles as Rebecca. The play was well presented.

The Bijou will remain closed a week.

Variety at Oakland Garden. But only for a week. The change in the character of the audiences was more than Manager James Gilbert could stand. So this week we have the Brookline Opera co. again, but this time in Olivette.

The Point of Pines is fast becoming the Coney Island of Boston under Charles H. Thayer's management.

Rumor says that Charles Barron and Annie Clarke will be members of the Boston Museum next season. They will get a big reception, if that is the case. The season will begin August 26, though the management is undecided between Travers House, Red Lamp, or Mrs. Bernard Beere's London success of As in a Looking-Glass.

H. A. McGlenen has been elected president of the Mexican War Veterans.

Louis James and Marie Wainwright start on a mountain tour through the Northwest early in August.

Lawrence Barrett has returned to his Cohassett Cottage after a ten day's run through the White Mountains.

Arthur Falkland is at the Marconomo; but I suppose editor Fiske himself will send that item, as I hear of his enjoying the Schoeffel-Booth hospitality there.

William Seymour has gone to Canton, Pa., to join his wife, May Davenport.

Flaherty got on the war-path one night last week.

Who's Flaherty?

Well, I'll be blowed!

I should like to be blowed this warm weather.

But I wand r. And it is altogether too hot to wander. And there is no open horse-car going in my direction.

About Flaherty.

I'm sorry for you if you don't know Tom.

No, "Tom" doesn't sound too familiar, even though the subject be getting a little grey. For his heart isn't grey. Nor blue. It is full of good red democratic blood.

But about his getting on the war-path?

Oh, yes!

He just bumped himself.

He would have made Barnum's best-developed dromedary fairly green with jealousy.

But, if I do not get into this story soon, it will be all preface.

So I will get up steam.

Easy enough this hot weather.

Flaherty and Jennie Kimball were walking home to the Richwood the other evening (Jennie's doctor, like Fanny Davenport's, prescribed walking), while a few steps ahead walked their little daughter Corinne, fresh from another evening's triumph in Arcadia.

Corinne was busy talking with a young girl companion, and did not notice the manœuvers of a would-be "masher" to attract her attention.

Nor did Flaherty at first. He could not conceive how any one of even the ordinary sense of a "masher" could think he could find his prey in such an innocent child as Corinne.

Jennie called Tom's attention to the fellow's actions; but he only pooh-poohed the matter and kept on his steady gait.

Then the dapper little fellow came closer, and, stepping up to Corinne, said, "Good evening, girls. I am glad to meet you."

Tom heard this, and his Irish blood was up in a jiffy.

He struck out at the fellow, and brought a steel-lined cane over his shoulders roundly.

He winced, and swore at Flaherty.

And then Tom got madder than ever, and brought the fellow to the pavement, waited till he got up and brought him there again.

Then the masher got on his feet, and started to run through LaGrange street, yelling like a stuck pig.

And after him Tom went, by the station house, and on, and on.

"I believe your father will kill him," said Jennie.

"He ought to," said Corinne. "I hope he will."

But he didn't.

What an ad. for Corinne it would have been if he had!

You can bet high that fellow don't try to mash Corinne again when Tom is about.

Arrest him?

Not much!

They would arrest the other fellow sooner.

But he is supposed to be running yet.

PHILADELPHIA.

For two weeks past life has been almost unbearable. The heat has been intolerable, and our sufferings have been augmented by the idiots who insist upon writing and publishing Summer poetry. Such stuff might be pleasant to read while sitting upon the shady side of an iceberg, but just now I prefer to read and think of the Land of the Midnight Sun. A toboggan slide has more charms for me than a sunny slope, and I would rather watch the antics of a lot of polar bears than gaze upon a Kiralfy ballet.

By the way, Frankie Kemble tried to make it uncomfortably warm for Mr. Wilson, superintendent of the Forrest Home; but she seems to have wasted her energy. I had an interview, a few days ago, with a member of the Board of Managers, and he informed me that the result of their investigations was that the charges against Mr. Wilson could not be sustained. The matter will probably be again discussed at their next meeting.

Messrs. Betz and Shoenberg's Grand Opera House, on North Broad street, which was announced to open on August 8, will not be ready to open before October. Manager Morton had engaged an excellent co. for the Summer season, but has been obliged to compromise with his singers. Digby Bell, Laura Joyce, Lillie Post and many others received a salve for broken contracts, and in fact it cost Messrs. Betz and Schoenberg nearly $2,000 to distribute the healing ointment. Mr. Morton still has the orchestra upon his hands, but will utilize his players at some of the Summer resorts.

The delay in the construction has been caused by unforeseen difficulties arising from the nature of the ground and by the action of the elements.

Meanwhile Forepaugh's Casino continues to do excellent business. The Pirates of Penzance was the attraction for the past week, anp this week will be given Billee Taylor with the follow ng strong cast:

Arabella	Nina Bertina
Phoebe	Blanche Chapman
Crab	E. L. Cornell
Billee Taylor	George Appleby
Ben Barnacle	Frank Deshon
Eliza	Agnes Hallock

All of the operas given have been well staged, and Messrs. Forepaugh and Connelly richly deserve their success.

The Maennerchor Garden concerts are being made more and more attractive, and are well supported.

George Brotherton reports that The Little Tycoon is doing a splendid business at Atlantic City.

CINCINNATI.

With the mercury in the average down-town thermometer ranging close to 100, the Highland House developed considerable attraction for the perspiring amusement frequenter last week, and as a sequence the MacCollin Opera co., in The Beggar Student, was very liberally patronized during the greater part of that time. The best features of the programme was MacCollin's General Ollendorf and Francis Gaillard's impersonation of the title role. Both came in for considerable applause, MacCollin's impromptu business adding materially to the enjoyment. Both scenery and costumes were entirely new, and the chorus, under Watty Hyde's energetic direction, contributed largely to the week's success.

Rome Under Nero, the next spectacle to be produced by the Order of Cincinnatus, will be presented August 1 at the Union Ball Park. Fully 1,300 people will be employed in the production, and the vast stage, 412 feet in length by 260 in depth, will enable the management to present the spectacle in a style that will surpass last season's famous production of The Fall of Babylon.

Business manager Ollie Hagen, of John Havlin's staff, will remove his family to St. Louis about August 15.

Harry Hopper, a very clever fellow, has been re-engaged as press agent by Manager Avery, of Kohl and Middleton's Vine Street Museum.

Sallie Cohen, of this city, has been engaged by the Monroe and Rice Aunt Bridget management.

John J. Niland, formerly of Grandpa Hawley's staff, will be the treasurer of the Esther Lyons comb.

Forepaugh's Circus is billed here for August 8-10.

The net proceeds of the initial presentation of Rome under Nero will be evenly apportioned among three of Cincinnati's most deserving charitable institutions.

Havlin's Theatre will open for the season August 20, Lizzie Evans in her new play, Our Angel, being the attraction.

Ed. Bloom, who is summering here, expects to be appointed an umpire in the American Baseball Association.

Louis Ballenberg and his Cincinnati orchestra participated in the inauguration of the new Opera House at Lexington, Ky., 20.

No satisfactory arrangements have as yet been effected looking toward the reopening of the Vine Street Opera House, though the fact is assured that Nat Hyams, who conducted the theatre last season, has abandoned the amusement field entirely.

Mike Coyle, who has been here for several days in the interest of Forepaugh's Circus, was for a season manager of Harris' Museum in this city.

ST. LOUIS.

Business continues good at the Summer Gardens owing to the heated term. Alterations are going on at all the theatres.

Schnaider's closed after last Monday night, there being just enough members of the co. sick to weaken the cast.

Robert Macaire was continued last week at the Cave to large attendance, and Dedham, Wolff, Searle and May continue to capture encores.

Everything has been running smoothly at the Paragon, and Olivette bobbed up serenely to large crowds. Miss Davenport in the title role has made a decided hit, singing her share of the music artistically; and her acting has been equal to any of the Olivettes I have seen. Murtie Crocker, as the Countess, is a great favorite. She possesses a good voice and knows how to use it. John E. McWade, as Captain de Merrimac, made his first appearance, and his fine baritone voice captured the audience. His interpolated ballad, "Good Night, Farewell," was sung with great feeling. John Carr, as Valentine, did good work. George Paxton, as the Duke D'Ifs, proved himself a good comedian. Neil O'Brien, as Marajol, also gave a good performance. The hit of the comedy work was Stanley Felch as Coquelicot, and "Bob Up Serenely" was credited with a dozen recalls.

Fra Diavolo this week at the Paragon. Billee Taylor at the Cave.

W. H. Mitchell, of the People's, departs for the East this week.

W. K. Atmore is the treasurer at the Paragon.

Eddie Haley, one of our boys, goes with Reilly and Wood next season.

James Hannerty will resign the management of the Cyclorama August, as a patent he is interested in will take all his time.

Al. Peckham, of the Casino, is making extensive alterations in that house.

Jessie Hatcher, of the Ennis-Young Opera, stars next season in Our Goblins, having purchased the skit from Mr. Mitchell.

Eva Davenport was successful in her suit against Harry M. Williams, of the Bijou co., but the ex-manager has departed for parts unknown.

Next week the Paragon will present Patience, with Stanley Felch as Bunthorne.

Gertie Morrison, a lady said to possess a fine voice, will join the Schnaider's Garden forces next week.

George Paxton resigned from the Paragon last Wednesday, and stage manager C. A. Gilbert filled his part of the Duke D'Ifs satisfactorily.

Patti Stone joins the Casino Opera co. at Louisville, Ky. She is a native of this city, and although only seventeen years old she has been engaged as prima donna. Her sister Freida will play soubrette parts in the same co.

W. H. Smith, of the Standard, is visiting relatives in Vermont.

SAN FRANCISCO.

JULY 12.

Our people in this city by the sea have experienced another sensation in the appearance of Edward Harrigan, his company and his orchestra (led by Dave Braham). The sensation is somewhat out of the usual kind, as New York life thus pictured is not so familiar to us as it is to the patrons of your Park Theatre.

That it is sagacious management on the part of the Bush Street Theatre people, however, goes without saying, as the pretty little place has had nightly crushes of our foremost people.

The lack of knowledge on the part of our people of this class of New York life inclined them at first to pooh-pooh the Harrigan party, but the weight of evidence was so forcefully against such a verdict in the throngs of people who flocked to the entertainment, that the 'Friscan public were compelled to give in, go again and smile, again to laugh, and finally to shriek with joy. And now it is unfashionable not to have seen Harrigan and not to be thoroughly conversant with his work and the life he so humorously depicts.

Thus The Leather Patch filled out a first week of usefulness at the box-office, while Old Lavender opened the second last night to another—larger and even more delighted audience, if anything.

Siberia continues another week at the Alcazar. Gus Levick, as Niagoff, is careful, thorough and manly, and is probably seen to better advantage in this work than in any other he has undertaken here. Miss Granger's Dora improves as the number of performances increases. The production is a companion piece to Harbor Lights, so far as the settings and general stage effects are concerned.

I cannot pass this subject without a word for George Osbourne as the Landlord—a minor part, but made so finished a character study that he has a reception every night.

The performance last night was a benefit to Will Adams, treasurer, and Mark Thall, business manager. Their popularity was measured only by the entire seating and standing capacity of the Alcazar.

She, at the Tivoli, is now in her third week, without any diminution in either interest or attendance. Wednesday night W. W. Furst was presented with a new and appropriate little baton, with which to guide the players of his weird and beautiful music.

The electrical organ, with its nearly half hundred pipes and novel music, is additional entertainment to the large concourse of people who nightly throng the Orpheum.

The only opening last night was that of the Daly co. in Love in Harness. In the cast following the name of Lizzie St. Quintin created possibly the most interest, as a new comer: Mr. Jeremiah Joblots, Charles Fisher; Mr. Julius Naggitt, James Lewis; Mr. Frederick Urquhart, John Drew; Charley Hoffman, M. D., Otis Skinner; John Schlegg, Urquhart's valet, William Gilbert; Keyes, a piano-tuner, Frederick Bond; Mrs. Juliana Joblots, Mrs. G. H. Gilbert; Una Urquhart, Ada Rehan; Rhoda Naggitt, Virginia Dreher; Jennie Joblots, Effie Shannon; Myrtilla, Lizzie St. Quintin; Antoinette, Jean Gordon; Sarah, Evelina Cook. It is quite the necessary thing here to rave over the Dalys, and Friscan society is no doubt doing it to-day more than it is doing anything else. I thought my steak was a sketch of tenderness this morning, and so remarked it to Mrs. Dickins, who said, "Yes, Max, but, don't you know, there is a more delicate sensation in the polish of John Drew's finger-nails, while he does the polishing, than there is in Marcus Mayer's turning a summersault."

That set me to sampling my coffee, which I discovered too sweet, when Mr. Dickens said, "If only that sweet Edith Kingdon were here, what a completeness it impart to the co."

Then I concluded to go back a bit and spring the nutmeg melon on that Daly-stricken breakfast party, when Mrs. Rambo quietly soliloquised that if it were possible for one to become funnier, James Lewis had accomplished the difficult task, and she would so love to see him in a play where he was not Mrs. Gilbert's husband.

Mr. Rambo got even, for he remarked that as the husband of that irresistible Ada Rehan, Drew has a greater number of opportunities than any other fellow in that theatre.

I hastily concluded that there was no show for a hungry man at that society table, and asked Mrs. Johnson, the proprietress, whether, if the proper inducement were offered, we could have a little Daly soup for dinner; whereupon Mrs. Johnson said that if dear, delightful Otis Skinner would only smile upon mama's soups, they would be just too lovely, and Pax retorted that Skinner's a chump compared to that pretty Virginia Dreher, and so on.

Nick Long, of the Jeffreys Lewis co., is slowly recovering from a sunstroke received not long since.

The Held by the Enemy co. are said to be taking a glance this week of our fashionable Summer resorts near by.

The recognition scene between Sarah and Nicolai, prior to "off for Siberia," is a delicious bit of acting by Maude Granger and Gus Levick.

John Robinson, the noted circus man, is here looking over the field before the advent of his show.

The California is to have the Held by the Enemy co. in that play next week, after which it departs for the East.

Edwin Thorne follows Siberia at the Alcazar with The Black Flag. He may also produce his new play, A House on Sand, during his four weeks' engagement.

Burt Haverly, who has been rusticating near us, started East on Saturday.

Charles Sivills, always on the look out for Barrett's Circus, is now in San Francisco, likely watching the movements of his this year's competion, Uncle John Robinson.

I have been told on good authority that Charles Yale and W. J. Gilmore are planning to connect all the best characters and situations from She, King Solomon's Mines, Jess and Haggard's latest novel, for a spectacular production that will make Kiralfy abdicate his throne of supremacy in such matters.

For the first time in the history of the Tivoli, speculators have invested in tickets.

The Bush Street was well filled with professionals at Harrigan's first Wednesday matinee—among whom were Henry Miller and S. R. Stockwell in boxes; William W. Furst, with his wife, Mamie Taylor; Frank Mourdant and wife, occupying seats, with many others in the ochestra and dress circle.

Music and Drama says: "Louis Harrison's co. are playing to the full capacity of the theatres in Southern California. Handsome Laura Mainhall Virgil, who made her first appearance with the co. in Los Angeles as Mrs. Fontenoy Flutterwig, in Out of the Frying Pan Into the Fire, has become quite a favorite through Southern California. In Los Angeles, for instance, where Langtry is playing this week, they were somewhat disappointed over the Lily's claim to beauty after seeing the beauty of the Harrison co., who received considerable social attention during her sojourn there."

Harrigan's Jeremiah McCarthy's undertaker's walk as he comes from the room where Levi's corpse lies was loudly applauded by his brother professionals at the Wednesday matinee.

Mrs. Langtry will try the surf bathing at Santa Cruz before she goes East, and after the close of the Los Angeles season.

William Gillette does Santa Barbara this week, returning in time for the opening of Held by the Enemy 25.

Sam Meyers and Louis Morgenstern go with the Alcazar co. as manager and advance agent.

Marcus Henry is managing Kate Field's lecture.

We are to see Lilly Post with the Carleton party.

Helen Rand, who was for a while a member of the Rankin co., reappears here with Frank Mayo in The Royal Guard in September.

Manager Hayman has arrived home.

The Bush Street orchestra played the past week for the Devil's Auction, but will take a vacation during the Harrigan season.

Humanity, at the Baldwin, last week, did not score.

The new panorama, Battle of Vicksburg, is now open and making money for Messrs. Diftot and Pissis as well as for other stockholders.

Amy Lee, as Libby O'Dooley, is a very pleasant actress, and quite a pretty bride.

Joseph Jefferson Holland may expect a regular California welcome when he appears with the Dalys next week, as he was one of the popular members of the Rankin stock co.

A great deal of the business in Leather Patch is rather familiar to us, having been done by members of the variety troupes that have visited here.

Maggie Knight (Mrs. Jewett), a leading Australian comedienne, arrived from Sydney last Saturday by the *Mariposa*, en route to England. Walter Everard, late of the Brough-Boucicault co; Fanny Liddard and W. Willard also arrived. The two latter are en route to South America in the interest of their Japanese village.

B. N. Jones, manager of the new Sydney Opera House, will shortly arrive from Australia in search of American novelties.

Mrs. Chretien, in the *Examiner*, faithfully describes the Hungarian band leader at the Orpheum thus: "He is one of the treasures of the show. Nothing like him has been here since the advent of Nowak, the remarkable person who led the orchestra when Marie Geistinger came to San Francisco. He teeters rhythmically on his toes when a waltz movement is in progress, beats time with every muscle, and pivots about on his own heels when the grand rally of all the instruments takes place at a *finale*. He regards the suspended xylophone during its independent Erminie solo, accompanied by the band, with a look of infinite yearning, his head on one side and his body bent forward. When the big brass drum needs encouragement he almost unbalances himself as he reaches out a rallying arm to the drummer, and he nearly buries his violin in his chest when he becomes fairly aroused by his own music. One looks involuntarily for some electrical wire attachment to him when the time for a Hungarian air arrives. In spite of his eccentricities he is an inspiring leader and keeps his men up to the highest concert pitch all the time."

It is said that William Gillette has been asked by Mrs. James Brown Potter to write a play for her.

Annie Yeamans, of the Harrigan co., is well remembered by the San Franciscans of '65 as a favorite member of the Metropolitan Theatre co.

Last night at the Wigwam Michael Strogoff was produced with the following people: George Wessells, Logan Paul, J. Callahan, Paul Rutledge, William Deal, John Butler, Owen Stevens, Jean Clara Walters, Lillian Owen and Dot Rossmore.

Jeffreys Lewis and the following members of her co. arrived in the city last Thursday. Lillian Owen, Harry Smart and J. N. Long.

Herbert W. P. Wood arrived recently from Japan, where he has been touring in opera bouffe.

Boucicault, Booth and Barrett, Dixey, Carleton Opera co., Kiralfy, Margaret Mather, James O'Neill, Denman Thompson, Robson and Crane and Annie Pixley are promised us the coming season.

We shall probably see one member of the Held by the Enemy co. next Summer, as it is said Viola Allen returns to San Francisco then.

Three New York cos. are now playing in 'Frisco.

CHICAGO.

The welcome change in the weather was the one thing needed by the theatres to bring business up to a paying basis, and upon the advent of cool nights the people visited them in goodly numbers. The opera house, where Arabian Nights is in the midst of a remarkable run, drew the best audiences, and the indications are that the spectacle will remain a popular attraction for its allotted time. New features are to be added next week.

The Rice-Dixey Burlesque co., at Hooley's, is attracting first-rate audiences, and Dixey is as good as ever in the leading role, although Miss Sommerville is not far behind him in popularity. A reduction in the auxiliary forces is observed, which detracts somewhat from certain scenes; but the addition of some pleasing songs increases the interest in other places; so that, on the whole, the piece is good enough for a Summer night's amusement.

The Palmer co. is having a fair share of patronage at McVicker's, but hardly up to the merits of the performances. This is the last week but one, and a farcical comedy entitled Welcome, Little Stranger, is to be put on.

The opera at the Columbia Theatre, by the Bauer-Hermann troupe, has been unable to attract the people, and after this week the house will close for a time.

The Casino appears to have entered upon a prosperous career, the burlesque, Forty Thieves, drawing large audiences nightly. The cafe attachment, where light refreshments can be got, makes it a popular place.

A benefit matinee performance will be given next Thursday afternoon at Hooley's in aid of the Fresh Air Fund for poor children. All the professionals in town will appear in some part of the programme.

BALTIMORE.

The Harris-Fitzgerald Opera co. is playing to good houses at the Academy of Music and giving good performances. The opening opera, Nancy, was put upon the stage with all the attractive accessories of new scenery and handsome costumes, and the cast and chorus were most satisfactory. The bill during the week just closed was Strauss' Night in Venice. The co. is headed by Vernona Jarbeau, whose vivacity and *chic* have made her a favorite. Her performance of Ciboletta last week was charming and breezy, which is more than can be said of anything else in the city. Frank David is the comedy and a good one. His social song, "He Would Not Surprise Me at All," made quite a hit, and he has his own peculiar way of singing it. N. F. Pruette is, vocally considered, the first member of the co., his rich, full baritone voice being unusually prominent. Moreover, he is an actor of more than ordinary ability. Alice Vincent, Marie Greenwood and Joseph Greensfelder can also be credited with good work. This week, Amorita. One hundred degrees in the shade. That any business is done at all at the Academy is the greatest praise that can be given the co playing there. More solid weather has been crowded into the past two weeks than has ever been known, even by the oldest inhabitant, and from present indications they will not cut much ice this week. The Summer Opera cos. are certainly earning their bread by the sweat of their brows this year.

Frank David got off a good gag in Nanon. When Hector tells Marsillac that he wants to be a comedian, David replied: "What! in the Summer-time?"

In John S. Clark's coming tour under the management of John T. Ford, B. H. Kleibacker, formerly of Bristol's Equescurriculum, will go in advance, and Louis Ford will be the treasurer.

Vernona Jarbeau drives a very stylish turn-out in the park every day, creates a sensation with her pair of roan ponies and her tiger.

The infant son of Manager P. Harris died at Mr. Harris' country seat last Wednesday.

LOUISVILLE.

Hettie Bernard Chase, for her second week at the Museum, presented Our Railroad Men and Teddy the Tomboy. Both plays, as their na es indicate, are on the trashy order; but the clever little star deserves credit for artistic work in bad parts. The co. in support is a good one, notably the comedy work of Fay Williams and the intelligent heavies of Ed. B. Marden. This week Lottie Church in The River Pirates.

The Wilbur Opera co. soon opens a season here.

"Dink" Merriweather is rusticating at Rockcastle Springs.

Hettie Bernard Chase plays two nights in Albany and then goes South.

Mrs. Clemmons-Haltheide will be known to the stage as Blanche Howard.

The floating concerts on the river are seasonable amusements. The local bandmaster, E. Eichborn, gives a pleasing musical programme.

Gene Elrod has returned from Chicago. He is referred to as a genuine race-horse Jonah.

The Elks' game of baseball occurs soon. Al. Schlicht and Ed. and Charlie Heverin are prominent among the players.

Emma La Manse, the bright little song-and-dance woman, is resting here.

The Bentley Brothers and Herbert St. John, of this city, will be on the road with Pat Rooney next season as the Southern Quintette.

Anna Speicher, a pretty little miss, made her debut in Reddy the Tomboy, playing a boy's part with intelligence. The little lady will adopt the stage as a profession.

Manager P. L. Button, of the Museum, made a sudden and mysterious trip to Nashville during the past week in connection with a matter which may not yet be made public. Look out for for a sensation.

With Marc Klaw and Sam Merriwether in the business department, and Florence Field and Orrin Johnson on the stage, the Effie Ellsler co. will have quite a delegation from Louisville in its general make-up.

Charles E. Chase, well known as an authority upon amusement matters and a graceful writer, is represented as having written a border play which is soon to be presented in the Metropolis. It is said he is also writing a play for Mrs. Clemmons-Holtheidy.

The New Buckingham opens August 1 with straight variety. Since the close of the house it has been thoroughly renovated and some new scenery added. The house force will be unchanged. Colonel Savage will be in managerial charge, Henry Dietzman will be in the box-office, Harry Johnson on the door, and Ed. Morbach will conduct the orchestra.

George E. Tilden benefits August 9, appearing in A Quiet Family and Among the Breakers. Mr. Tilden is a prominent young amateur, and there is something appropriate in the benefit for one who has aided many charitable objects through his talents. He will be on the road professionally the coming season.

Macauley's will open Sept. 1. The announcement of the attractions is made, and it embraces the very best things that are offering. The list is too long to give here entire, but it contains Joseph Jefferson, Modjeska, Booth-Barrett, Lotta, Emma Abbott, the Florences, etc., etc. Manager Macauley starts this week upon his delayed trip East, intending to complete his booking.

The Burning of Moscow preparations are most extensive. Hundreds of people have been engaged. The specialty corps are all stars. A number of skilled mechanics and stage directors have been sent over from London, and everything promises that the spectacle will be given on a grand scale. Trouble is brewing between the management and Forepaugh, who opens upon same date, August 18. The Burning of Moscow backers have deep pockets, energy, enterprise, and expert assistants in Messrs. Camp and Weller. Mr. Forepaugh will have to get up very early in the morning to "best" this combination.

CLEVELAND.

The People's Theatre was the only regular place of amusement open in this city last week. A Mr. Val E. Love, an actor not unknown in Kansas City and thereabouts, was the star in the play of A Man of the People, which I had always supposed belonged to Mr Milton Nobles. Mr. Love is not a great actor; indeed, it is questioned whether he is a good one. His support was made up of "Summer artors," and the admission was ten and twenty cents. Nothing at the People's this week.

The new theatre building on Euclid avenue will be called the New Columbia, and Manager B. C. Hart will direct the fortunes as well as those of the People's, which is little else than a shed, though situated, most eligibly, half a block away from the Opera House. In conversation with Fire Chief Dickinson, the other day, that gentleman expressed a decided opinion that the People's should be torn down, as it is a fire-trap and menaces adjoining and valuable property.

Joe Haworth, the brilliant young tragedian, who has been very ill at his home in Franklin Court, this city, is steadily improving. His brother, William Haworth, also an actor, is with him.

On Friday next a lady named Madame Isadore Rappaport will give a concert at Haltnorth's Garden. The madame asserts that she has appeared before all the "crowned heads," and that she was once the bright shining star of Covent Garden and Drury Lane opera in London. She has a funny little husband, who is a tenor, and he acts as her manager.

The Cleveland Theatre is undergoing repairs and will open up for the season August 15 as bright as a newly minted dollar. The name of H. R. Jacobs' representative in charge of the house has not yet been announced.

I dropped in on genial Manager Gus Hartz yesterday at the Opera House. Mr. Hartz is working like a beaver and has a fine list of attractions for the coming season.

There is a rumor that Uncle John Ellsler will relinquish active management of the Park Theatre next season. His son will direct affairs. It is said that this theatre only paid expenses last season.

Edward Wodiska, the tragedian, whose home is in this city, tells me that he has tired of the vicissitudes of the road. Accordingly he will have no co. of his own next season, but will accept a role in Themistocles, to be produced by the American Co-operative Dramatic co., now organizing in Cincinnati.

The following will be a part of Floy Crowell's co. the coming season: John Murray, Frank O. Ireson, C. Ed. Dudley, H. W. De Long, Charles W. King, Lucy A. Cutler, Mary Curran, Lucy French and C. H. Patterson. The season opens August 15, and Miss Crowell is now at her home here. The C. W. King of the above list is a well known attache of the Cleveland *Sunday World*. He has had experience on the amateur stage, and now burns to cover himself with professional glory.

Some rascally burglar tried to break into the residence of Charley Henshaw, treasurer of the Cleveland Theatre, the other night. Charley had no gun, but bravely seized a beer bottle by the neck and levelled it at the midnight marauder. The villain supposed that a cannon was turned on him and sloped in great terror. Now Charley is posing as a hero.

Isadore Friedman, of the Cleveland Theatre, will join the mechanical staff of the Zozo spectacle in New York August 18.

At Drew's Dime Museum, 25, there are the glass and tack eater, Samson, the strong man, and a vaudeville co. Frank Drew continues to make money. He is ambitious to direct the fortunes of the Cleveland Theatre for Mr. Jacobs the coming season.

JERSEY CITY AND HOBOKEN.

At the Academy work goes briskly on, and it will no doubt be completed by Sept. 12.

Manager Henderson failed in his endeavor to get Richard Mansfield to open the new house, as he will remain in the Madison Square Theatre, New York, until Oct. 1.

Chapin's Pavilion Theatre, as a tent in this city is called, is billed to produce Uncle Tom's Cabin this week at 10-20. H. W. Mitchell plays Uncle Tom. This place has been running for several weeks with varying success.

HOBOKEN.

At Cronheim's, Gilday and Beane and a good variety co. did a good business all last week, the house being packed Saturday night and Sunday. This week, Frank Bush, Isabelle Ward, Daly and DeVere, George Murphy, and a host of others are creating lots of fun and filling the house. Next week, free garden concerts, until Saturday, August 6, when Cronheim's big excursion takes place.

Wareing's Theatre will open its doors August 6-7 for Sweatnam, Rice and Fagan's Minstrels.

Louis Frey, late manager of the People's in Brooklyn, E. D., goes as manager of A Great Wrong Righted next season. He will open in the Hoboken Opera House (Wareing's) Sept. 12. J. B. Studley will be the star.

Henry W. Semon, who will be local manager for H. R. Jacobs' Opera House here, was over this week surveying the field of his future labors. He says several changes will be made in the appearance of the house.

The orchestra at Cronheim's is winning universal encomiums, and comprises such clever soloists as W. A. Sanders, Chapin Lucy, W. Armstrong, Len. DeWitt, Sig. Lavolle and M. Stanton.

A number of improvements will be inaugurated in the Germania next week by Mr. Cronheim, who takes great pride in his house. He says he is determined to keep it up to its present high standard of popularity. The large number of ladies who attend now attest to the cleanliness of the entertainments.

PITTSBURG.

Matters theatrical in this locality are not on the boom, although repairs at the various houses are progressing as rapidly as possible. Work at the Opera House was temporarily stopped 23, a strike of the employes taking place. Messrs. Chalet and Wilt will have the matter adjusted promptly, and work will be resumed at an early day.

The only house at present open in the city is Harris'. Lottie Church did a good business last week, notwithstanding the fact that the thermometer kept fluctuating in the nineties. The Thompson Brothers' occupy the house this week, producing The Gold King and For a Life.

The remains of Mrs. Sadie Fulton Chanfrau were brought to this city early in the week, and were entombed in the family vault in Allegheny Cemetery.

Manager Chalet is at present in New York City.

Walter Standish is in the city.

Sid. R. Ellis will shortly leave for San Francisco, where he will join the W. J. Scanlan co.

I. K. Murray, of this city, will be seen with the Carleton Opera co.

Harris' Museum will close for repairs about the middle of August.

Maud Atkinson is at her home in Allegheny City.

Manager Williams is hustling for good attractions. He has already booked some of the finest.

Forepaugh showed at Braddock, Pa., 23, to a full tent.

ALABAMA.

BIRMINGHAM.

Season at O'Brien's Opera House opens Sept. 20 with Lizzie Evans in Fogg's Ferry. Manager O'Brien has already booked more and better attractions for the coming season than he has ever had. During the season he will play first-class cos. six nights a week for five consecutive weeks. The Opera House is being enlarged and much improved.

Ben. S. Theiss, the popular and energetic assistant manager of O'Brien's, is in New York for the Summer.

Mr. O'Brien will depart for New Yo k August 10.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (Harry C. Hyatt, manager): Mrs. Langtry did a large business week of 11, when she appeared in A Wife's Peril, Lady of Lyons, She Stoops to Conquer, Lady Clancarty and Pygmalion and Galatea. Bartholomew's Equine Paradox 25, week.

Pavilion: The Jaguarine-McAllister comb., under the management of Plato, Lester and Hyde, played to good houses 14-16.

Your correspondent wishes to thank Fred. J. Engelhardt, agent of Jaguarine-McAllister co., for favors.

SAN BERNARDINO.

Opera House (Plato, Lesher and Hyde, managers): Louis Harrison, supported by an excellent all-round comedy co., presented Skipped by the Light of the Moon and Out of the Frying-Pan 15-16 and matinees to large houses. First night the house was crowded above and below. Mr. Harrison, as usual, kept the audience in a roar from the rising to the falling of the curtain. Bartholomew's Equine Paradox August 1, week.

Mr. Plato has returned from San Francisco, where he made arrangements with a number of cos. to play over the Southern circuit, including Los Angeles and Santa Barbara. This speaks well for the enterprise of the San Bernardino management and deserves encouragement.

Louis Harrison and co., after resting a week, proceed up the coast to 'Frisco and thence to New York. The engagement here practically ended their season.

OAKLAND.

Oakland Theatre: Although Professor Bartholomew has lived in Oakland so many years, he has shown his horses to all the world before us, possibly bearing in mind the trite old saying that "a prophet is not without honor save in his own country." Yet, judging from his reception, 11, he need have feared nothing from his townspeople. He gave nine exhibitions during the week, and drew large houses at every performance—so large, in fact, that a lobby-lounger compared it to a free show, all of which was doubtless highly gratifying to Jay Rial, who has the management of the party. The horses are very intelligent and present every apearance of the careful attention and kind treatment their owner claims he has bestowed upon them, and there is visible none of that shrinking terror and broken spirit that is so often the most prominent characteristic of trick animals.

CONNECTICUT.

BRIDGEPORT.

Wagner's Summer Theatre: With the thermometer fluctuating between 90 and 100 in the shade every one tries to seek a cool spot these evenings, consequently this resort has been crowded nightly. Duncan Clark's comb. opened 18, and continued throughout the week, playing to the biggest business of the season. The comb. embraces Harry West, Millie Barrett, McCoy and McAvoy, Lew Baker, Wood and Healy, Wilson and Brevard and John R. Hearty. Messrs. Wood and Healy, in their character gymnastics, carried off the honors. Monday, 25, Clark's Female Minstrels opened to a packed house. Everybody well pleased; excellent variety programme.

Pleasure Island: Rumors are current that the Standard Opera co., which closed a two weeks' engagement here last week, have stranded at Pleasure Island on the Hudson, their baggage, etc., having been attached for board by a certain hotel proprietor of this city and the Housatonic Railroad Co., who, it seems, advanced them their fares. Dan Packard, comedian of the co., is reported as having skipped the co. at the above named place. The co. was organised at Springfield, Mass., with Packard, Kyle and Arnold as managers, and embraced a strong list of well-known names. It gave the best of satisfaction, everything running serene until salaries fell behind.

GEORGIA.

MACON.

Academy of Music (H. Horne, manager): A fair audience attended a performance of Nevada by Columbus amateurs 21. The co. is weak, although Miss Watt deserves favorable mention.

ILLINOIS.

PEORIA.

The Grand (H. Wiley, manager): Will open Sept. 9-10 with the New York Bijou Opera co. Sosman and Landis have just finished an elegant new drop-curtain. It represents a view of Trieste, Austria's principal harbor on the Adriatic, and is a very handsome scene.

SHELBYVILLE.

Opera House (Phillip Parker, manager): J. H. Cook, assisted by home talent, gave an excellent entertainment, 14-15, to crowded houses. Mr. Cook is very much improved since his last appearance here, one year ago. He leaves soon to join Gilmore's Comedy co.

Ellsworth Cook, female impersonator, has returned home after a successful season with Baird's Minstrels. He joins this troupe in Chicago for another season in Chicago, the latter part of August.

QUINCY.

Opera House (P. A. Marks, manager): Haverly's Minstrels appeared 21; large and well pleased audience. Had the weather not been so intensely hot, the house would have been packed.

Doris and Colvin's Circus is billed for 28, and no doubt will draw well.

DECATUR.

Smith's Opera House (F. W. Haines, manager): The regular season will open August 31 with Harrison's Silver King co.

Oakland Park Theatre: This is a Summer theatre built by the managers of Oakland Park. The Maude Atkinson co. filled a week's engagement here before disbanding. Young's Bad Boy co., supporting Phil S. Green, hold forth week of 25. The Park is on the line of the street railway, and is a popular place of resort.

JOLIET.

Opera House (R. L. Allen, manager): Haverly's Minstrels opened to a full house 18. Good satisfaction, particularly with the dancing of Howe and Doyle and singing of Harry Leighton, Lew Spencer and Master Percy.

INDIANA.

INDIANAPOLIS.

The thermometer passed the hundred-degree mark and was still rising last week, and naturally no interest was taken in theatricals. The miles of bill-boards in and around Indianapolis have not held a three-sheet or a stand in several weeks, and the entrances to the theatre are barricaded with cards of contracts for the coming season.

Theodore Starke and Jennie Goldthwaite take the road late in August with Bob Watts' spectacular comedy P-E-G. The piece is said to contain much dramatic merit, and will well serve to bring to the fore the abilities of these clever people. Elaborate printing is ordered, and with new mechanical and scenic effects and a good co. much is hoped for. Popular-price houses and the Middle and Southern circuit are booked. Mr. Starke will manage. Miss Goldthwaite is an Indianapolis girl, tall, graceful, beautiful and talented.

The Mrs. W. H. Riley co. left 24 for Roadhouse, Ill., and will open the season there during that week. Anna Davis, of this city, replaces Carrie Gage. The repertoire of thirteen pieces includes Pearl of Savoy, Willow Copse, Galley Slave, Romance of a Poor Young Man, Madeline, Damon and Pythias, Celebrated Case, Fanchon, Daughter of the Regiment, Peril, Lady Audley's Secret, Lady of Lyons and Our American Cousin. Not a small study for that co.

J. E. Franklin, manager of the Belle Gilbert co., arrived in the city 23, and will complete final arrangements for the opening of the season in Virginia August 22.

Prof. John Dean, a musician of note, will lead the Belle Gilbert band.

James E. Gordon, Treasurer of the Park Theatre, is in camp at Broad Ripple.

John Robb dropped down suddenly last week en route to New York from California. He reports that he has booked fifty-one weeks for Gus Williams.

S. J. Burton, last season with the W. H. Riley co., will be with the Mrs. W. H. Riley co. as comedian.

George W. June has arrived from New York. Old "Summer Season" will be out with the Silver King co.

O. H. Hasselman, theatrical printer, will leave his New York office this month and return to the home office to manage in person the growing business.

TERRE HAUTE.

The Opera House is closed until Fall to admit of repairs and improvements. Among the latter will be boxes of the latest fad. The season just closed has been the most successful in all respects of any under the present management. Manager Naylor and his popular assistant, R. L. Hayman have worked hard to please the people in every respect, and have presented to their patrons an exceedingly fine list of attractions. Mr. Naylor gives his personal attention to every performance, and compelled all travelling managers to present their attractions as advertised. Appreciation of his efforts has been shown in the increased patronage. About 150 performances were given during the past season.

IOWA.

CLINTON.

Sells' Brothers' Circus showed to fair audiences afternoon and evening of 19. In the evening, during the Wild West exhibition, in a sham battle between Indians and cowboys four people were shot, two of whom are at this writing in a very critical condition. Messrs. Sells left their paymasters in the city with instructions to do all that could be done for the wounded. They also made personal statements on Tuesday, and left money deposited for the injured.

Harry Tate has leased the Opera House, and is having it fitted with new drops, scenery, etc., and will manage the same in connection with Music Hall.

KANSAS.

FORT SCOTT.

Opera House (W. P. Patterson, manager): A. R. Wilber's Comedy co. comes 25 for one week. They rent the house and the contract calls for "no pirated plays;" but not withstanding they are advertised to appear in the following: Galley Slave, Called Back, Shadows of a Home, Streets of New York, Miss Multon, Fanchon

and Banker's Daughter. Manager Patterson will try to prevent them from presenting some of these plays. He says they can never play here again.

TOPEKA.

There has not even so much as a dog-fight occurred in the neighborhood of a theatre here since my last letter. Manager Crawford is very busy enlarging and systemizing his already ample circuit, but the full results of his labors are not yet ready for announcement. Meanwhile we are being "exhorted, commanded and entreated"—as the grammars would put it—to wait for Haverly's Minstrels 29. We will wait.

The Grand Opera House does not exhibit any surface signs of life. Manager Barron is still in the East booking. The doors are hermatically sealed, the ushers minus; their property boutonnieres and imbecile smiles, are living in that retirement from the mad world which may only be obtained by working for the Santa Fe Railroad Company, while George Brooks, the treasurer, is boosting a very "loud" Summer suit up and down the Avenue with the aid of a fan and cocoa nervines. He announces the Grand to reopen first week in September.

PARSONS.

Opera House (L. L. Baird, manager): Haverly's Minstrels drew a good house 25. Excursion trains were run from several surrounding towns. Manager Baird is booking a fine lot of attractions for the coming season. He has booked, so far, Sol Smith Russell, Skipped by the Light of the Moon, Marie Prescott, McIntyre and Heath's Minstrels, Grismer-Davies co., Louis James and Marie Wainwright, Mixed Pickles, Professor Crocker's horse show and Barry and Fay.

KENTUCKY.

LEXINGTON.

Opera House (Charles Scott manager): The concert at the opening of the new house was given evening of 19 by the Cincinnati Orchestra, under the leadership of Louis Ballenberg. It demonstrated that this elegant new building would fulfill the highest anticipations. It has been built at an expense of $50,000. Its seating capacity is 1,200 and it is the best equipped theatre in the State.

MAINE.

PORTLAND.

Barnum's Greatest Show on Earth gave two performances 21 to the capacity of the canvas, and it is safe to say that the veteran showman has never had a better circus on the road. Cleanliness and refinement are evident on all sides; the ring performances are all excellent, and the menagerie is the best. Through the courtesy of Morris Warner, the attentive press agent, I was given every opportunity of seeing and enjoying the entire entertainment.

Greenwood Garden: Wilkinson's clever co. did themselves proud with Billee Taylor, notwithstanding Alex. Bell and his wife, who were to do two of the principal characters failed to arrive, and at the last moment two chorus people were pressed into service. P. M. Lang's Billee Taylor was remarkably good, and not only did he look the part, he sang it as well. Pierce as Arabella was charming personally and acceptable vocally. Miss Brown was a lovely Phoebe. Mr. Bigelow a clever Mincing Lane and Arthur Wilkinson a corking Ben Barnacle. His local verses in "All on Account of Eliza" were encored to the echo. Patience proved the best thing the co. have done as yet, and Marie Bell as Lady Angela shared the honors with Miss Brown, whose Milkmaid was well done throughout. Mr. Slattery as Bunthorne was decidedly good, and Wilkinson's Grosvenor was a surprise to me, it being one of the best things I ever saw him do. Messrs. Lang, Bigelow and Holmes filled the parts of the dragoons' officers finely, and the chorus lent valuable assistance to a most meritorious production. The orchestra, under Mrs. Wilkinson's direction, is responsible for much of the fine work the co. is doing, and both deserve this mention.

Pavilion: Manager Norman is just at present demonstrating his ability to present the best the market affords, and his performances are most enjoyable. Professor Seeman and his dissolving views, especially the "Rock of Ages," are attracting large audiences, while Electra has proved a veritable wonder. These clever people will remain some time longer. Billy Carter is a good banjoist. Lottie Gilson, in her imitation songs and dances, is most successful, and the rest of the co. are very bright people. The patronage has been large, and, with the exception of one day, more than satisfactory to the management.

Alex Bell and his charming wife arrived at New York from England Monday, and came direct to Greenwood Gardens, where they are under engagement for several weeks. Mrs. Bell's two sisters are with her and will pass their vacation here.

Paul Arthur celebrated his birthday 20, and was most effectively congratulated.

The costumes for Patience were very pretty.

Manager Norman is a fine pool-player.

Lisette Le Baron, who made a pronounced hit with the Wages of Sin co. last season, has been visiting the Islands.

Virginia will be done next week by the Wilkinson co., and Emma Mulle, who was a member of Dixey's London co., will play one of the dudes.

Manager Wilkinson is finely located in a cottage here and has an ample ice-chest.

The Musketeers may be presented before the season closes.

The blue laws are being thoroughly enforced on the Island this season.

Professor Boose has been sojourning here on board the yacht *Alice*, of Boston.

Evaleen, the water-queen, left for New York Thursday, accompanied by her inimitable manager.

The warm weather is making fine business for both houses.

THE MIRROR is extensively circulated here, and Manager Norman pronounces it the best dramatic paper published.

MINNESOTA.

DULUTH.

For the past month the Grand Opera House has been undergoing extensive repairs aside from being repainted and renovated throughout. Manager Condon has booked some of the finest cos., including the Barrett-Booth.

W. H. Jackson, proprietor of the Duluth Theatre, contemplates the erection of a new theatre the coming season, provided a suitable site can be secured.

S. J. Roberts has severed his connection with the Duluth Theatre as stage manager and gone East. His place is filled by Joe Hayden, who occupied that position some two years ago.

Halliday's Georgia Minstrels gave a good performance at the Grand 13.

Mlle. Rhea opens at the Grand 25 and stays one week. Arthur Forrest is leading man. The following is the repertoire: Pygmalion and Galatea, Fairy Fingers, Camille, The Widow, Frou-Frou, The Country Girl.

MASSACHUSETTS.

SPRINGFIELD.

The Musee: The California Minstrels 18, week, presented a pleasing programme to good-sized audiences. Tommy Donnely was rather disappointing, owing perhaps to the fact that it was his first appearance in his native place. De Barr, the contortionist; Daly, the knockabout comedian, and Adams, Casey and Howard, musical artists, were all surprisingly good in their specialties. Chase and Howard, two unusually fine comedians, as Homeopathy and Allopathy, in the afterpiece, The Faith Cure, quite convulsed the house. This week, variety coming. Griffin's Comedy co. August 1, week; The Tourists 8, week; Sinclair-Favor co. 15, week; Wilson Day co. (pirates) 22, week.

Manager Arnold during his recent stay at Wagner's Theatre, Bridgeport, painted a new drop for that house.

Albert H. Hardy, for several years local correspondent of the Boston *Globe*, will begin on Sept. 1 the publication of the New England *Elk*, a monthly paper devoted to the interests of the Order. While especially designed for members in New England, it will contain much of interest to all lodges.

The arrangements between Frank E. Gleason and W. H. Arnold, of this city, whereby the latter was to manage the horse-tamer, seem to be "off." Gleason is in the city, and will remain during August.

Artist Henry E. Root, of Greenfield, who did most of the scenic work at Fiske's Casino, has been busily engaged at Gilmore's the past week.

Charles H. Clark, of New York, intends to give U. T. C. by local talent at Turn Hall August 8. Should his venture prove successful, The French Spy and other pieces will follow.

HOLYOKE.

The Opera House bookings for the season of '87-8 are quite numerous, and the list will be seen to be one of general excellence. This is the order of their coming: T. P. W. Minstrels, Pat Rooney, Barry and Fay, Sweetnam, Rice and Fagan's Minstrels, Passion's Slave, Lilly Clay, Louis James, Howard Athenæum co., Gorman's Minstrels, George Boniface, Adonis, Bunch of Keys, Two Johns, Shadows of a Great City, Held by the Enemy, Augusta Van Doren, James O'Neill, Jim the Penman, Daly's Upside Down, Michael Strogoff, Salsbury's Troubadors, Rhea, Fred. Bryton, Helene Adell, Erminie, Dominie's Daughter, Ivy Leaf, Julia Anderson, Floy Crowell, Zozo, McNish, Johnson and Slavin's Minstrels, Tony Denier, Bennett and Moulton, Ullie Akerstrom, Daniel Boone comb., Tin Soldier, Lotta, Balabrega, Prof. Hermann, Skipped by the Light of the Moon, Cora Tanner, Joseph Murphy and Kate Claxton. Several of these cos. come for two nights, while five of them stay a week. For so early in the season this is a most excellent list, and the indications are that the coming will be even more busy than the last season.

NEWBURYPORT.

Barnum's Circus 18. In spite of a rainy day two performances were given to large crowds. On the whole, all were satisfied with the performances. Baggesen, the contortionist, a new acquisition to the show, does a truly wonderful act. The Stirk Family and the Silbons were also features of special interest. I am indebted to Mr. Morris H. Warner, the gentlemanly Press Agent, for courtesies.

FALL RIVER.

Miller, Stowe and Freeman's advertising car arrived 20, in charge of De Forest Davis, to bill the town for 28-30. The agent finding that the remains of the oldest Catholic priest—who died on a recent visit to Ireland—were to arrive about that time, wisely concluded that their circus was wanted in some other town during that period. It will appear August 4-6.

Will Bonny, of this city, is somewhere in the wilds of Northern New England in advance of a snap concert co.

James M. Janson (better known as Johnson) leaves next week to camp out in the backwoods of Canada with a small army of brothers. Jim is re-engaged for a third season with Carncross' Minstrels, Philadelphia.

MICHIGAN.

DETROIT.

The only matter of any interest during the past week at theatres was the benefit given to C. M. Welch at White's Grand. Mr. Welch is well-remembered by old theatre-goers of Detroit as proprietor of the "Comique" at one time the only place of amusement in the city, and in which he acquired a large fortune, which was afterward lost in the whirlpool of speculation. The programme was a varied one, proved very interesting, and thoroughly pleased those present. The house was not very large, owing to extremely hot weather. A good many tickets were sold, which were not handed in at the performance.

The Wonderland keeps on in the usual way, no matter how hot it is, and its drawing power does not show any signs of weakening. "Big Winnie Johnson" has been the principal attraction the past week, and she is truly a sight. The star performance is fair.

Manager Whitney is very busy these days looking after the work on his two theatres. His new house will be ready about the first of October, and the remodelled Detroit Opera House will be opened Sept. 5 by the Carleton Opera co. The Booth-Barrett comb. will follow Sept. 15-17. The Detroit Opera House will be one of the finest theatres in the country. It will seat about 2,000.

Manager White telegraphed from New York last week that he had leased the Standard Theatre in Chicago and would run it in connection with his Detroit house.

OWOSSO.

Salisbury's Opera House (F. Ed. Kohler, manager): The Golden Opera co., billed for 15-18, cancelled their engagement, giving no reason therefor.

Francis Labadie and his wife (Hattie Rowell) are here spending their vacation. They report forty weeks of success with Nobody's Child.

GRAND RAPIDS.

Powers' Opera House (F. G. Berger, manager): A Black Crook co. closed an unprofitable three-nights' engagement 19. The co. is a "snap," and failed to please. T. P. W. Minstrels August 1.

Frank Decker has left to join McNish, Johnson and Slavin's Minstrels.

BATTLE CREEK.

Hamblin's Opera House (J. W. Slocum, manager): A so-called Black Crook co. failed to give satisfaction to a large audience 20.

MISSOURI.

KANSAS CITY.

In the revival of Offenbach's opera, La Grande Duchesse, the Thomas Opera co. attempted a rather more difficult task than in any previous effort of the season. Yet it may be truly said the co. did exceedingly well. Emma Baker sang the Grand Duchess capitally, and Miss Haas made a pretty and agreeable Wanda, and her voice was heard to good advantage. Mr. Broderick was successful as General Boum, and his singing was, as usual, pleasing. Mr. Temple's Prince Paul was a clever piece of acting. Mr. Rattenberry's Pirate Fritz was not conspicuously brilliant, but was fully equal to any role he has appeared in during the season. Maurice Hageman, as Baron Puck, was the star of the evening. The chorus was in splendid voice and well drilled. Ruddygore is to be presented next week.

Notwithstanding the oppressively hot weather, the Music Hall Summer Garden has been thronged.

HANNIBAL.

Park Opera House (J. B. Price, manager): Haverly's Minstrels, 22, gave a fine entertainment to a fair house. The executive staff is composed of W. S. Cleveland, manager; E. M. Kayne, stage manager; Thomas Holmes, treasurer; P. S. Mattox, general agent; Herman Bohuk, press agent, and Herbert Orland, assistant agent. Comedians: George W. Wood, Lew Spencer, Ed. Manning, Sam. Howe, B. H. Doyle, F. Shepard, Mark Flynn, James Rostrom and Mart. Harvey. Vocalists: Harold Leslie, Ed. Tomasso, Henry Howard, Harry Leighton, J. E. Garrow, R. E. Rogers, Thomas Norton and Andrew Mills. Musicians: Prof. Reinhardt, R. C. Barbour, H. C. Pfaff, Charles McCann, Henry Wilcken, William Pilling, Charles Weishert, Oscar Valier, Vincent Meader, Martin Hendricks, Frank Groves and Nelson Draper. Novelties: Master Percy, Hilton and Queen, Stowe and Randall.

SEDALIA.

Opera House (H. W. Wood, manager): Haverly's Minstrels played before a large audience 23, supplying a pleasing first-part and a strong feature-olio. Nothing booked until Marie Prescott for week of Aug 15. (Fair)

MONTANA.

BUTTE.

Grand Opera House (John H. Maguire, manager): Lights o' London opened 18 for a week to the best house in months and gave general satisfaction.

NEBRASKA.

PLATTSMOUTH.

Waterman Opera House J. P. Loring, manager): The Home Dramatic co., assisted by Harry W. Clark and Fannie Frances, of Clark's Comedy co., presented Under the Gaslight in a very creditable manner 13-15. Fair business.

Arena: Ringling Brothers' twenty-five cent show gave two performances 21 to packed tents, Nery fair seow for the price.

Manager Young is booking some first-class attractions for next season, among them is Marie Prescott, who opens the house during Fair week and plays a three nights' engagement.

NEW JERSEY.

ATLANTIC CITY.

The Little Tycoon co. continues to pack the theatre built over the ocean, so that the love freighted breeze "comes like a Summer sigh gently o'er us stealing," evoking health and melody. The Captain Knickerbocker of Graham is as quaintly, gently humorous as ever; an original and lasting character. Our friend, Will. Rising, of Lancaster, O., sings like a thrush and plays the Tycoon with much oriental pomp and splendor.

Elmo Delaro was the life of the play; her laughter was infectious. Van Veghten was an acceptable Dolphin.

At the Casino A. S. Phillips, a very good light comedian, is giving his imitations of actors through the medium of a skit called "Job. Lots"—frothy and unsatisfactory as Atlantic City beer. His Irving is broad broode burlesque, but the voice and make-up are excellent. There are vague reminders of Raymond, Mayo, Robson and Sothern in his imitations of those actors. Bessie Clark Tannehill sings, with a remarkably good soprano voice, a number of well-selected songs.

West's Seaside Pharmacy looks like the Rialto—caused by the rush of professional people for make-up.

NEW HAMPSHIRE.

LACONIA.

The prospects for the coming season at the Moulton Opera House is fine. Business in all the mills and shops is booming.

NEW YORK.

ALBANY.

The first performances of the new minstrel organization, Sweatnam, Rice and Fagan's, took place at the Leland on Monday evening in the presence of an audience that filled every part of the cosy little theatre almost to suffocation. As a first performance of an entirely new organization, the programme was rendered in a manner that thoroughly pleased the audience, and gave ample evidence of the ability of the members of the new organization to cater to the demands of the amusement-seeking public. On the rising of the curtain the audience exhibited its good will by a hearty round of applause in compliment to the co. The first number in the first part was the introduction of the French Grenadier Band, under the direction of Professor Elias Brooks, and introducing Drum-Major Ernest Gore, who wielded his baton in a masterly manner and much to the delight of the boys above stairs. The first edition of end men were: Harry Armstrong, Daniel Baker, Ralph M. Post, Charles Crawford, bones, and Frank Cushman, Edward Crawford, Frank Collins and Joseph Davis, tambos. Banker Winter was the interlocutor. "Petey's Gwine Away," by the African serenaders; "Dreams of Childhood," by Joseph Natus; "Family Names," by Harry Armstrong; "Little Boy Blue," by James Norrie, and a "Medley Bouquet," by Frank Cushman, comprised the "first edition" of the first-part. Frank Cushman's medley, a soprano solo of James Norrie, and the solo of Joseph Natus were all worthy of commendation. Then came the change of end-men, with Sweatnam at the bones, Rice with the tambo and Fagan in the interlocutor's chair. In this part Manning, Thorne, Jones and Collier clicked the bones, and Rowe, McKisloo, Nunn and Crawford banged the tambos. A topical ditty by Billy Rice was received with the favor that is usually accorded to such an old-timer, with Banks Winter's latest song, "Sweet Jennie Belle," coming in for a good share of approval next in order. Sweatman's "Little Ah Sid" caught the house, and with the tenor solo, "I'll Return, My Love," by Will Walling, brought the solos to a close. The double quartette—Messrs. Winter, Walling, Norrie, Noble, Natus, Stanley, Rummil and Nelson—did excellent work, was thoroughly harmonious, and was warmly received.

Rice and Sweatnam, in a most amusing sketch entitled Oratory, made the hit of the evening, their byplay and funniments being especially new and taking. The first-part was concluded by the military evolutions of the "Apollo Belvideres," under command of Barney Fagan, in the costume of the Hessian Guards, which took the house by storm. That well-known exponent of the old-time darkey, J. W. McAndrews, "The Watermelon Man," opened the second part of the programme, and the reception accorded him amply testified to the esteem he is held in by the devotees of ancient minstrelsy. Nel-Sonia, by a wonderful exhibition, well sustained his title as the prince of jugglers. The Wedding Bells, one of the finest song-and-dance productions ever seen here, was given by Messrs. Manning, Drew, Baker, Jones, Thorne, Collins, Post and Barney Fagan, followed by an excellent grotesque act, entitled "The Massoupias." Sweatnam, in a talking act, thoroughly pleased the audience and was encored several times. The four Havahans in several musical selections were well received, especially in rendition of a saxophone quartette. King Kal-I-Koe; or, The Sugar Boodlers of Honolulu, the afterpiece by Add Ryman, is absurd enough for the termination of a burnt-cork performance; but it needs more snap and vim to make it a thorough go than was apparent here on Monday evening.

Of the costumes—and they have all been described—all that has been said in praise is justified by experience, many of them being unique as well as handsome.

Take it all in all, the first appearance was very successful, and judicious care in shortening and livening up the programme a bit will produce a result that must be eminently satisfactory.

An organization under the title of the Standard Opera co. has been giving performances at Pleasure Island, one of our Summer resorts, for the past week. They arrived here from Bridgeport, with their railroad fares advanced by Manager Roberts, and they are now apparently playing in hard luck. A part of their baggage was held, it is said, in Bridgeport for board bills, and they are now being boarded at the Island and are taking things as easy as possible. They are singing The Mikado at present, and are advertised to so continue during the week; but whether they will carry out their plans is rather doubtful, as business has been bad. The co. is booked for Saratoga next week.

We had a circus (Rice's), run by one O'Brien, last week, and performances were given on the old circus lot at cheap prices, until Friday, when the *coup* came, with the result that a number of employes were left here in an almost destitute condition. The organization had been playing country towns to rather hard luck, and came here to make a strike and did a very fair business. On Friday morning Manager (?) O'Brien gave them the slip. He ordered a street parade, as usual, but without the band, and assumed the leadership of the procession himself in a carriage. Enough men were in charge to care for the animals in the menagerie, and the line of march was taken toward Kenwood, one of our Southern suburbs. In reply to a question from one of the drivers, O'Brien said they were en route to Philadelphia. The driver thought that wouldn't do for him, so he lit out and came back to the city, and the cavalcade continued on its way. The non-appearance of the procession soon convinced the remaining employes that they had been left, and then there was trouble. O'Brien's wife, who had been left behind, was called upon by the hands for a settlement, but she said she had nothing with which to satisfy them, although she claimed the tents and wagons as her personal property, and subsequently called on the police for protection to prevent them from being confiscated. At last accounts no settlement had been effected, and liverymen, hotel-keepers, bill-posters, the band and other employes were clamoring for their pay; but no shekels were forthcoming. The caravan is reported as reaching Philadelphia, whither Mrs. O'Brien has gone to join it.

TROY.

Hayden, Dickson and Roberts have been giving opera at Pleasure Island with fair success, The Mikado being well presented. This week, The Mascotte, with the exception of this and numerous picnics and excursions, amusements here have been at a stand still.

P. T. Barnum's Circus comes August 6, and J. H. Rice's closely thereafter.

Many improvements are being made at both Rand's and the Griswold Opera House. A large number of fine attractions have been booked. The staffs of the houses remain unchanged. The T. P. W. Minstrels and Lilly Clay's Novelty co. are August booking at Rand's.

Frederic Bryton is to appear at Rand's in December, and not at the Griswold, as reported in the local papers and in my last letter.

Clever young Charles Mortimer has devoted the past week to several of our leading photographers, who have taken him in a number of striking attitudes. He has been engaged to support Helen Blythe next season appearing in Only a Woman's Heart and Article 47.

Beatrice Cameron, of this city, has signed for two years with Richard Mansfield. Trojans are glad to read of her success in the new play, Monsieur.

Mrs. Edward Harrigan and a party of six were guests at the American House last week.

COHOES.

Opera House (P. J. Callen, manager): Topack Steele, Harrington and Johnson's World of Novelties drew crowded houses 21-3. Best vaudeville co. visiting Cohoes in a long time. William Garen and George Topack send regards.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Helene Adell and co played to good houses 16-23. Excellent satisfaction.

NIAGARA FALLS.

Park Theatre (A. H. Gluck, manager): Jennie Calef 21-3 to light houses, presenting An American Princess 21, Little Detective 22 and Fanchon 23. Thatcher, Primrose and West August 6.

ROCHESTER.

Everything quiet during the past week. Sweetnam, Rice and Fagan's Minstrels will appear at the Grand 28.

OHIO.

DAYTON.

Memorial Hall: One of the largest audiences of the season attended the presentation of A Celebrated Case, by the Home co., 23, and a better pleased crowd has never left this theatre. To speak of the individual merits of the performance would be to wade through the entire cast. With disparagement to none, mention should be made, however, of Eleanor Carey as Adrienne, May Woolcott as Julia, Florence Foster as Duchess D'Aubeterre, Grace Raven as Valentine, W. A. Whitecar as Jean Renaud, Charles Kent as Count D'Aubeterre and Will Lackaye as Viscount de Langey. The entire co. was recalled at the fall of several curtains, while Grace Raven and Walter Fassler were similarly honored at the close of Act V. W. T. Melville was in his element as O'Rourke, as was W. F. Bland as the Seneschal. The drama is one that admits of unusual taste in mounting.

Forepaugh's advertising car No. 1 has flooded the town with beautiful printing dated August 5.

Gus Williams opens the Grand Sept. 6.

The campers, Manager Larry H. Reist, Treasurer Wood, Patton and Abe Schank, have returned with a good crop of whiskers and tan.

The Home co. will benefit August 4, and if counter attractions do not prove a damper on the attendance, why, look out for the S. R. O. sign.

W. G. Smith and little Jimmy Loudan are two very courteus and obliging gentlemen, and are great favorites with the members of the Home co.

The Criterion Opera co. opens a week's engagement August 1 at the Fair Grounds, during the State encampment of the K. of P.

MASSILLON.

Bucher's Opera House (Bar and Porter, managers): The Summer theatrical season, and the circus as well, have been unusually quiet. No attraction at the house since the season closed in April. There have been a number of first-class attractions booked for the coming season, and the first to appear will be Bella Moore, August 1-3. Miss Moore is a favorite here.

ALLIANCE.

Menches and Barber's ten-cent circus, the best cheap concern of the kind that ever struck the town, played to immense audiences 18-19.

XENIA.

Opera House (J. A. Hivling, manager): A week of comic opera was given, opening 19, by the Hamersly Opera co. Only fair business. Olivette, The Mascotte, Pinafore, Chimes of Normandy and The Mikado were presented in a very satisfactory manner.

Forepaugh's Circus August 3

RAVENNA.

Menches and Barber's Circus 20-21. Fair business; everybody well pleased.

URBANA.

Shields' Southern Ten-cent Circus opened 21 for three days in a drenching rain. But no work was slighted by the performers. The clowning of Wheeler, trapeze work of the Zamoras, wire-walking of Laura Shields, Wambold's barrel and globe juggling, ladder work of the three Mexican marvels. Shields and the Zamoras were the features of the show and were good. The three Mexican marvels left the show here and went to Chicago. Several new artists will join at Newport, Ky., next stand.

Hamersly Opera co billed for week of 25 at Bennett's Opera House.

TOLEDO.

Pavilion, Presque Isle: The Grand Duchess, which the Wilbur's have had in preparation for some weeks, was produced for the first time Monday evening and scored a great success. The houses have been good, and every one is pleased with the manner in which the new opera is presented. I have seen Miss Kirwin in almost every part she has ever played, and I think the Grand Duchess is one of the best. She is always painstaking and conscientious in whatever she undertakes, and her numerous admirers are pleased with her success. The hit of the opera, however, was made by James Conly, as Fritz, an uneducated, mischievous young soldier, with great wit and ready tongue, whom the Duchess loads with promotions and honors, hoping to win his love. Fritz is a comedy part, and could not have been in better hands than Conly's. He sang and acted with a dash and vim that was refreshing, and his many queer speeches brought down the house. Miss Diard as Wanda, Fritz's sweetheart, a simple country girl, was good. Messrs. Kohnle and Duffy created much amusement in comedy roles. These gentlemen are fine dancers, and never miss an opportunity to work in a good local gag. The choruses were all good, and the costumes elegant, especially those worn by Miss Kirwin. This week Fra Diavolo will be given—Mr. Conly as Diavolo, and Miss Kirwin for the first time as Zerlina.

TIFFIN.

The Opera House has been lately remodelled and is now one of the neatest in Northwestern Ohio.

Shields' Circus was a recent attraction. Well-filled tents; splendid performances.

PENNSYLVANIA.

ERIE.

Park Opera House (Wagner and Reis, managers): I quote you from the Erie *Dispatch*: "On the first of next month work will begin on the remodelling and repairing of the Park Opera House. The order for the new chairs has already been given, and the contract calls for their delivery here on August 15, when they will be placed in position. The new chairs are to be used for the parquet. Those in the parquet now will be renovated and take the place of the uncomfortable benches in the dress-circle. The regular season opens Sept. 8, by which time the work of remodelling will be completed. The bookings for the coming season include the best the country affords."

On 28 the Opera House will be opened to present as a midsummer attraction McNish, Johnson and Slavin's Minstrels.

RHODE ISLAND.

PROVIDENCE.

Sans Souci Garden: Gracie Emmet, supported by Harry Hart and a fair co., appeared in Karl's Promise before large audiences the entire week. This week Dan Mason and co. will be seen in In a Fix. Next week, Corinne Opera co.

Gaiety Museum: Arrivals for the week are Leonard and Flynn, Emerson and West, Roach and Castleton, Shannon and Gardiner, Allen and Delmain, Dick Hume and Chris. Stevens. This little place is well patronized notwithstanding the very hot weather.

TENNESSEE.

KNOXVILLE.

Patterson's Hall (Col. Patterson, proprietor): The Home Dramatic co. taken from The Stranglers of Paris and DelKnott cos., presented some drama at this hall every nigh last week. On Monday and Tuesday nights they played Ten Nights in a Bar Room to crowded houses. The Hidden Hand 21-2. This popular co. is meeting with well deserved success. George Salsbury makes a good manager, and no doubt they will continue to be successful. Mr. Williams and Miss Stillman deserve special notice for the excellent work they have done at every performance. Remain all next week. Panic prices.

MEMPHIS.

The contemplated changes in the new Memphis Theatre will be pushed forward as soon as Manager Gray returns from New York. Two concerts a week are given by Prof. Arnolds' orchestra at Jackson Park, recently opened near the Southern limits of the city. Some ten thousand people pay ten cents admission to enjoy the music and refreshing breezes.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson, manager): House closed for several weeks, but will reopen August 4 with the Baldwin Theatre co. in Held by the Enemy.

John Robinson's Circus exhibited 16 to good patronage.

WISCONSIN.

MILWAUKEE.

There has been nothing of importance happened during the past week in the amusement line. The T. P. W. Minstrels arrived here early in the week and went into active preparations for their opening. They are rehearsing at the New Academy, where their dates are 30-1, and their wives are at the Plankinton House. W.'s recent rather romantic marriage is causing a good deal of attention and attracting him considerable notice in the papers. They claim that their co. will consist of seventy-five people. This is stretching it out a little bit too much.

Herman and Bauer's Opera co., composed of the members of the old Gypsy Baron co., which played here last season, began a week's engagement at Schlitz Park 26. Will remain until August 2. The opening performance will be The Marquis of Rivoli, by Louis Roth. This has never been presented here, but is said to have been a greet success in Vienna and Berlin. It was produced last week in Chicago with success. The Bat and The Mascotte will also be presented. Among the members are Harry DeLorme, John Howson, Fred. Urban, Louis J. Monico, Minnie Dilthey, Clara Lane, Adelyne Hynes and Marion Langdon. Helen von Denhoff, who made quite a hit here last year in The Gypsy Baron, has been specially engaged to create the part of the page, Jerome, in The Marquis of Rivoli."

It was reported in our last letter that Eddie Cooke, last season treasurer at the New Academy, would go out the coming season with the W. H. Lewis' Monte Cristo co. This information was given by Mr. Cooke himself, but he has since chunged his mind and will remain at the Academy.

The following is a list of the attractions booked at the Opera House: Thomas W. Keene, A Home Run; Kate Castleton, Booth-Barrett comb., Devil's Auction, Margaret Mather, Haverly's Minstrels, Mestayer's Tobogganing, Patti Rosa, Lillian Lewis, Gus Williams, The Dalys in Vacation, White Slave, Mme. Modjeska, Murray and Murphy, Tin Soldier, Lilian Olcott, Joseph Murphy, The Ivy Leaf, Gorman Brothers' Minstrels, Michael Strogoff, Held by the Enemy, Ezra Kendall, The Golden Giant, McNish, Johnson and Slavin's Minstrels, Jim the Penman, Madison Square Theatre co., Dominie's Daughter, Daughter, Zozo, Frank Daniels, Helen Dauvray, Robert Downing, For Congress, Prof. Herrmann, Lewis Morrison, Frederick Bryton, McDonald and Barnabee's Opera co. and Around the World in Eighty Days. Mr. Nunnemacher has carpeted the lobby of the Opera House and redecorated the walls, and he is now having the interior of the house touched up. A lot of new scenery has been painted for the opening.

Manager Litt has returned from his business trip to New York. The following attractions are booked: My Geraldine, Voyage Through Switzerland, Vernona Jarbeau, Silver King, Sweatman, Rice and Fagan's Minstrels, Lotta, Minnie Maddern, Rosina Vokes' co., Alone in London, Sol Smith Russell, Richard O'Gorman in Human Nature, Janauschek, Lilian Olcott, Roland Reed in two new plays, Kellar the magician, Maggie Mitchell, Dion Boucicault, Lights of London, Frank Frayne, John Mackay supported by Fay Templeton and Dan Mason; Adonis, Kiralfy Brothers' spectacles, Ben Maginley in Inshavogue, Mrs. McKee Rankin, Effie Ellsler, Jennie Yeamans, Nat Goodwin, Duff Opera co., Fanny Davenport, Joseph Sefferson, Abbott Opera co. and three new plays entitled, A Still Alarm, Deacon Brodie and A Dark Secret. The work of cleaning and touching up is going on at the Academy.

LACROSSE.

McMillan Opera House (Truesdale and Hankerson, managers): The Schubert Quartette, of Chicago, sang here 21. George H. Jott, the basso, is exceedingly fine, and deserves especial mention. Sisson's Little Nugget co. 30, Rhea August 4, Haverly Minstrels 30.

CANADA.

TORONTO.

All is "quiet on the Potomac." Our theatre doors are barred and bolted, and the managers and attaches of both places of amusement are to be numbered among the many tourists who are to be seen at the watering-places and seaside resorts. The Toronto will probably open its Fall campaign early.

MONTREAL.

Academy of Music (Henry Thomas, manager): The Templeton Opera co. opened 18 in The Mikado, and during the week presented Pinafore, The Mascotte, Olivette and Girofle-Girofla. The co. is, on the whole, a good one, but the orchestra is decidedly weak. Lulu Stevens is a bright little actress and Alf. Whelan makes a good Ko-Ko, Sir Joseph and Prince Lorenz. Houses very good considering the weather. On leaving Montreal the co. go to Cornwall, Ont.

Theatre Royal (Sparrow and Jacobs, managers): Monday 18 was the last night of the season, on which occasion Messrs. Sparrow and Jacobs tendered a benefit to their treasurer, Lew Rhodt. A very pleasant performance was given, Professor Crocker, with his educated horses, Mr. and Mrs. Neil Warner and many others kindly lending their services.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A NIGHT OFF CO.: Eastport, Me., August 15.
AUGUSTA VAN DOREN: Providence August 29, week.
ARABIAN NIGHTS CO.: Chicago June 27-Sept. 3.
APHRODITE CO.: Boston August 1, week.
AGNES HERNDON: Joliet, Ill., August 29.
BELLA MOORE: Massillon, O., August 1-3, Rockville, Ind., 15.
BENJ. MAGINLEY: Hoboken, August 29.
BARRY AND FAY: Boston August 15, week.
CHIP O' THE OLD BLOCK CO.: Columbus, O., August 29
DEVIL'S AUCTION: Astoria, Ore., 30, Portland August 1, week.
DION BOUCICAULT: San Francisco August 22.
DAN MASON: Providence 25, week.
DOMINIE'S DAUGHTER CO: N. Y. City August 22, week.
DAN SULLY'S CORNER GROCERY CO.: Spokane Falls, W. Ter., 26-8, Missoula 30, Butte City August 1, week, Anaconda 8-9, Helena 10-13, Boseman 15, Lexington 16, Billings 17-18, Miles City 19-20.
DALY'S CO.: San Francisco 18, four weeks, Salt Lake August 3 4.
EVANGELINE: Milwaukee August 8, week.
ESTHER LYONS: Hillsboro, Mich., August 1, week, Chillicothe, O., 8, week.
EUNICE GOODRICH: Le Mars, Ia., 25, week, Lincoln, Neb., August 1, week.
EDITH SINCLAIR CO.: Springfield, Mass., August 15, week.
EDWIN F. THORNE: San Francisco, July 25, four weeks.
FLOY CROWELL: Augusta, Me., August 15.
FRED. WARDE: N. Y. City August 15, week.
FELTON-CONNIER CO.: St. Louis 25, week, E. Saginaw August 1, week, Bay City 8, week.
FRED. BRYTON: Attleboro, Mass., August 20.
FLORENCE BINDLEY: Newark, N. J., August 29, week.
GRIFFIN COMEDY CO.: Springfield, Mass., August 1, week.
GWYNNE'S OATH CO.: N. Y. City August 15, week.
HELD BY THE ENEMY: N. Y. City, August 29.
HELD BY THE ENEMY (West): Salt Lake City August 4-6.
HENRY E. DIXEY: Chicago, July 11—Summer season.
HARRIGAN'S PARK THEATRE CO.: SanFrancisco July 11, five weeks.
HELENE ADELL: Binghamton, N. Y., 25, week.
HUME'S COMEDY CO.: Springfield, Mass., 25, week.
IRENE TAYLOR CO: McArthur, Ia., 25, week, Athens August 1, week.
JENNIE YEAMANS: St. Louis, August 27, week.
JENNIE CALEF: Chautauqua, N.Y., July 25, two weeks, St. Catherines, Ont., August 8, week.
JENNIE HOLMAN: Versailles, Ky., 25, week.
KATE CLAXTON: N. Y. City August 22, week.
KNIGHT OF LABOR CO.: Wheeling, W. Va., Sept. 1.
KINDERGARDEN CO.: Danbury, Ct., August 27.
LIZZIE EVANS: Cincinnati, August 20, week.
LITTLE NUGGET CO.: Lacrosse, Wis., 30.
MILTON NOBLES: St. Louis, August 29, week.
MICHAEL STROGOFF CO.: Burlington, Vt., August 13, Montreal 15, week.
MARIE PRESCOTT: Sedalia, Mo., August 15, week, Keokuk, Ia., 22, Fort Madison 23.
MADISON SQUARE CO. (Palmer's): Chicago, June 6-August 27.
MRS. LANGTRY: Lincoln, Neb., 28, Omaha 29.
MURRAY AND MURPHY: Elizabeth, N. J., August 25.
NEWTON BEERS (Lost in London): N. Y. City August 22, Brooklyn, E. D., 29, week.
PASSION'S SLAVE CO: Westerly, R. I., August 25.
ROLAND REED: Boston, August 22.
RICHARD MANSFIELD: N. Y. City May 30—indefinite season.
REDMUND-BARRY CO.: Halifax, N. S., 25, week.
RUSSIA CO.: Washington August 22, week.
SILVER KING CO.: Chicago, August 20, week.
SOL SMITH RUSSELL: Calais, Me., 28, Houlton 29, Woodstock, N. B., 30, Frederickton August 1, Chatham 2, Newcastle 3, Amherst, N. S., 5, Halifax, 8-10, Bangor, Me., 12, Augusta 13, St. Albans, Vt., 15, Ogdensburg, N. Y., 16, Watertown 17, Oswego 18, Lyons 19, Canandaigua 20.
SKIPPED BY THE LIGHT OF THE MOON: Port Huron, Mich., August 8.
TAVERNIER CO.: Manistee, Mich., 18, two weeks, Alpena August 1, week.
TIN SOLDIER CO.: Flint, Mich., August 15.
THE TOURISTS: Springfield, Mass., August 8, week.
VAL LOVE'S CO.: Cleveland July 25, two weeks.
WAITE DRAMATIC CO.: Chillicothe, O., August 8, week.

OPERA AND CONCERT COMPANIES.

BIJOU OPERA CO. (Randall): Denver June 20—Summer season.
BIJOU OPERA CO.: Chicago 11, four weeks.
CRITERION OPERA CO.: Columbus 18, two weeks, Dayton August 1, week.
CONRIED OPERA CO.: Chicago, July 4—Summer season.
CARROLL OPERA CO.: Atlantic City, N. J.—Summer season.
ENNIS-YOUNG OPERA CO.: St. Louis July 18, four weeks.
GRIEVES OPERA CO.: Washington July 4—indefinite season.
HARRIS OPERA CO.: Baltimore—Summer season.
HAMERSLY OPERA CO: Urbana, O., 25, week.
KIMBALL OPERA CO.: Boston June 27-July 30, Providence August 1, week.
MACCOLLIN OPERA CO.: Cincinnati, June 13—Summer season.
MCCAULL'S OPERA CO.: N. Y. City July 25—indefinite season.
STARR OPERA CO.: Philadelphia June 6—Summer season.
THOMAS' ORCHESTRA: Chicago 4, four weeks.
WILBUR OPERA CO.: Toledo June 13, ten weeks.

VARIETY COMPANIES.

KERNELLS: N. Y. City 25, week.
DUNCAN CLARK'S CO.: Bridgeport, Ct., 18, two weeks.
TOPACK-STEELE CO.: Saratoga, N. Y., 27-9.
WINNETT'S MAJESTICS: Brooklyn, August 8, week.

MINSTRELS.

BARLOW BROTHERS: Paterson, N. J., August 8.
HAVERLY'S: Lawrence, Kas., 25, Wichita 26-7, Atchison 30, Leavenworth August 1, Kansas City 2-3, St. Joseph 4, Omaha, Neb., 5 6, Lincoln 8, Hastings 9, Grand Island 10, Council Bluffs, Ia., 11, Des Moines 12, Cedar Rapids 13.
MCNISH, JOHNSON AND SLAVIN'S: Erie, Pa., 28, Buffalo 29 30, Oneida, N. Y., August 3, Wilkesbarre, Pa., 8, Pittston, 9.
SWEATNAM, RICE AND FAGAN'S: Rochester 28, Watertown 29, Syracuse 30.
T. P. W.: Milwaukee 29-30, Grand Rapids, Mich., August 1, Detroit 2, Niagara Falls 6, Springfield, Mass., 17.

MISCELLANEOUS.

BARTHOLOMEW'S EQUINE PARADOX: Los Angeles, Cal., 25, week, San Bernardino August 1, week, City of Mexico 15.
BARON SEAMON: Peak's Island, Me., 11, four weeks.
HERCAT AND CO.: Long Branch, August 1, one week.

CIRCUSES.

ADAM FOREPAUGH'S: Lancaster, O., 28, Portsmouth 29, Ironton 30, Chillicothe August 1, Columbus 2, Xenia 3, Springfield 4, Dayton 5, Hamilton 6.
BARNUM'S: St. Johnsbury, Vt., 28, White River Junction 29, Montpelier 30, St. Albans August 1, Burlington 2, Rutland 3, Bennington 4, N. Adams, Mass., 5, Troy, N. Y., 6, Saratoga 8, Oneonta 9, Binghamton 10, Towanda 11, Elmira 12, Ithaca 13.
DORIS': Quincy, Ill., 28.
F. A. ROBBINS': Sorel, Can., 28, St. Hyacinth 30.
HEIKE'S: Lafayette, Ind., 25, week.
IRWIN'S: Hartford, Ct., 25, week.
LEE'S: Hazleton, Pa., 25, week.
MILLER-STOWE: Pawtucket, Mass., 27 8, Fall River, August 4-6.
MENCHES: Norwalk, O., 28-30, Sandusky August 1-3, Fremont 4 6.
SHIELDS': Newport, Ky., 25 7, Covington 28-30, Lexington August 1, week.
SCRIBNER'S NO 2: Barnesville, O., 25-30.
SCRIBNER'S: Wilkesbarre, Pa., 18, week.

J. P. Reynolds, Mrs. Langtry's herald, arrived in town a few days ago, after a tiresome journey across the plains in the horrible heat. But he doesn't appear to have lost any of his avoirdupois or usual good spirits. Of course he reports a long and successful season for Mrs. Langtry, who closes her season this week. The lady opens her next season at the Fifth Avenue Theatre.

Gus Williams is in town after a six weeks stay in San Francisco. "My four weeks engagement just ended was the most successful one I ever had on the Pacific Coast," he said to a MIRROR reporter, "and Keppler's Fortunes which I shall make my principal play for next season, made a very great hit. I shall spend the Summer at Mount Clemens, Mich., and on August 30 open my season at Columbus, Ohio. I may, and most probably will, produce two new plays."

NEW YORK MIRROR

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HARRISON GREY FISKE, . . EDITOR

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MIRROR LETTER-LIST.

Aikea, Frank	Manchester and Daniels.
Albaugh, John H.	McDowell, Eugene
Atwood, C. T.	McCloy, Fred.
Andrews, Charles L.	Merrill, F. E.
Anderson, M. H.	McClellan, Geo.
Arthur, Joseph	Murphy, Joseph
Adell, Helen (Mgr.)	Marsh, Fred. Percy
Anderson, A. B.	Marshall Dram. co. (Mgr.)
Blakemore, H. D.	Mestayer, Will.
Boyd, Archie	McIntyre and Heath
Bigelow, Chas. A.	Mitchell, Joseph
Bishop, W. B.	Monroe, G. W.
Brown, William	Mayo, Edwin
Byron, Oliver	Mack, J. H.
Bird, George E.	Meyers, Josie
Branick, Jack	Manley, F. L.
Bannan, Kate	Mackaye, Steele
Beers, Newton	Mila, G. C.
Bartine, Jennie	Morant, Fannie
Brennan, W. R.	Montgomery, Robert
Boston Ideal (Mgr.)	Morgan, John
Bryton, Fred	Mantell, Robert
Bindley, Florence	Mitchell, Maggie (Mgr.)
Carleton, William T.	Maeder, Frank
Claxton, Kate	Marcus, James
Curtis, M. B.	Mallon, A. A.
Cooldock, Charles W.	Mcginley, Ben
Cluzette, Jules	Montaine, Clarence
Crabtree, Lotta	Murray, Dominick
Cromen, J. F.	Martin, Luke
Chase, Arthur B.	Neil, Robert
Cole, Maud	Nichols, Hamilton
Chanfrau, Henry	Nelson, Frank D.
Caswell, C. F.	Owsley, Harry
Calahan, C. E.	Owen, W. R.
Dorman, Ralph	Pond, Major
Dungan, C. W.	Phillips, Harry
Daniels, Frank	Pixley, Annie
De Bang, John G.	Power, W. H.
Dillon, Louise	Post, Lilly
Duffield, H. S.	Pitou, Gus
Downing, Robert	Putnam, Kate
Erwood, R. Jay	Poor, R.
Eyre, Sophie	Power, Tyrone
Emmet, J. K.	Periere, Isez
Eagan, Louis	Poore, C. H.
Ehlaer, Effie	Rieter, Francis E.
Evans, Lizzie	Robson and Crane.
Evans and Hoey	Redmund-Barry, (Mgr.)
Farron, T. J.	Reilly, Pat
Furlong, J. R.	Rehan, Arthur
Forrest, Arthur	Rooney, Pat.
Farren, Owen	Rankin, McKee
Foster, P. J.	Russell, John H.
Floyd, Geo.	Robb, John H.
Fowler, (Mgr.)	Richter, Miss B.
Fais, Charles	Ross, Patti (Mgr.)
Forsyth, Kate	Sutton, Charles
France, Rose	Spyer, Evelyn
Farnum, W. M.	Stone, E. G.
Gordon, Amy	Selden, Edgar
Granville, Homer	Sweeney, Thomas A.
Gervaise, Ed.	Studley, J. B.
Goodwin, N. C.	Sellers, Harry
Gran, Jules	Sullivan, R. F.
Goldthwaite, Dora	Sydney, Geo. S.
Graham, B. R.	Spooner, Agnes
Gray, Alice	Scanlan, W. J.
Guise, T. S.	Sprague, D.
Garnett, F. T.	Sloane, Al.
Gayler, Chas.	Stevens, E. A.
Gray, Ada (Mgr.)	Stechan, F. W.
Herndon, Agnes	T. P. W. Minstrels.
Hardy, J.	Tannehill, Frank
Huntington, Wright	Truss, D. W.
Hope, Cedric	Tyler, Odette
Henderson, M.	Thompson, Alfred
Hoyt, C. H.	Thornton, George
Harwood, Henry	Thompson, Denman
Hennings, W. J.	Underwood, A. R.
Hine, Harry	Vaughn, Mabel
Harrison, Duncan	Winston, Jennie
Jack, John	Walsh, Katharine
James, Louis	Wood, Mattie
Jefferson, Joseph (Mgr.)	West, W. H.
Kidder, E. K.	Wells, C. B.
Kendall, Ham	Walsh, John D.
Kimball, Jennie	Williams, Fletcher
Knight, O. S.	Webster, John
Keene, T. W.	Wier, Eleanor
Knowles, Marie (Telg.)	Whelan, M. M.
Lemoine, Frank G.	Ward, W. R.
Logan, Anthony	Wilson and Rankin, (Mgr.)
Lytton, Miss L.	Wills, Frank M.
Lacelle, W. D.	Williams, Gus
Ludlow, C. A.	Wiggin, Judge
Lyons, James	Wilton, Ellie
Lacy, Harry	Wright, G. A. (tel. s.)
Langtry, Mrs.	Waldron, May
Lewis, Lillian (Mgr.)	Warde, Fred
Learock, George	Waterman, Ida
Levick, Gustavus	Waller, Emma
Loewenthal, Max	Yeamans, Jennie

**** The New York Mirror has the Largest Dramatic Circulation in America.*

The Mirror at Summer Resorts.

Readers of THE MIRROR *who are going out of town for the Summer can have the paper sent to them, on the following terms, by forwarding their address and the amount to this office:*

50 cents for four weeks.
$1.00 for ten weeks.
$1.25 for thirteen weeks.
Free of postage.

TO NEWSDEALERS AND OTHERS.

Should there be any difficulty in obtaining THE MIRROR *at any of the Summer resorts, the publishers will deem it a particular favor to be informed of the fact. Steps will immediately be taken to supply dealers in such places.*

A Valuable List.

By the courtesy of the *American Agriculturalist* we are enabled this week to present a complete and reliable list of all State and County Fairs throughout the United States during the season of 1887-8. The value of this compilation will be appreciated by travelling managers to whom fair date are veritable plums in the theatrical pie.

A Source of Wonder.

The copiousness, variety and freshness of the reading matter provided by THE MIRROR this Summer has caused widespread comment, and a good many people have been heard to express wonder as to how it is done at a season of the year when theatricals are generally supposed to be at the lowest ebb of dullness.

It is too warm to answer conundrums, and we must let this one pass, satisfied, as we are, to go on getting out a bright and diversified paper every week.

A Startling Fact.

For fifty years the United States of America have, in certain lines of intellectual work, appeared before the world in the character of non-producers. We refer to literature and the drama, and to works which belong to the first order and such as constitute world classics.

While other nations have poured in upon us books and plays which stirred the land from one end to the other, masterpieces of master workmen, we have not been able to show a single product of native origin which has dominated the country.

In evidence of the sad perversion of true guidance in the path of Americanism we may point to the endeavors of what was put before us at first as "American Opera," which was surcharged, and so announced itself, with the purpose of creating American opera, offering for an original libretto $5,000 and a like sum for original music.

The net result is that under the lucrative baton of Mr. Theodore Thomas all such purpose has been abandoned, and we have been treated to an endless succession of foreign operas, brought forward under the title of English-speaking opera—that is, foreign operas in the English language; libretto and music being in all cases exclusively foreign.

Immense expense has been bestowed on this delusive pageantry, and after the lapse of two laborious and costly years we have not a single line of original text nor a single note of original music. How different we may suppose the result if the grand scheme projected by a noble-hearted woman, a muse in herself, from whose faithful grasp has been snatched the sceptre of royal guidance by no lineal hands. How different may have been the outcome of this great musical enterprise had it opened, after due drill and preparation, with an original American libretto, founded on a subject germane to our country and appealing to all that is indigenous, heroic and romantic in our national experience, with original music from the hand of an American composer, reverberating in harmonious chords the ebb and flow, the light and shade, the sweep and bend of our vast hemisphere of power, incident and character!

By this exploitation we have advanced up to the very limit of past endeavor and now await on the verge the aftermath of a sumptuous experiment with the experience it brings. It is to be greatly hoped that results may flow therefrom that will realize all just expectations, not only in the specific case of *bone fide* American opera, but in the cognate departments of Literature and the Drama. At this vital period it becomes us to make a strenuous effort and to employ all lawful incitements to rise to the demands of the situation and eagerly accept the Sybiline Leaves which we have heretofore so shamefully ignored.

Personal.

BLAIR.—Eugenie Blair is spending the Summer at Westhampton, L. I.

KELLOGG.—Gertrude Kellogg will play the leading heavies with the Booth-Barrett combination.

DONNELLY.—When the season opens John T. Donnelly late of the Bijou, will be found in charge of the front at the Academy of Music.

LEWIS.—Lillian Lewis is spending the Summer in study on her farm near St. Paul, with an only sister as companion. Miss Lewis has abandoned her proposed visit to Europe.

POMEROY.—Louise Pomeroy will give Sunday night lectures during her coming season. The subject will be "Before and Behind the Footlights." She gave one lecture, at New Bedford, Mass., last season, and it gave such satisfaction that she is encouraged to continue.

EMMET.—A portrait of J. K. Emmet embellishes the first page of THE MIRROR this week. Mr. Emmet's stage career is too well known to be dwelt upon. He was one of the first of the German-dialect comedians; has been the most successful, and is one of the wealthiest actors in America. Mr. Emmet is spending the Summer at his country-house near Albany.

KEAN.—Emily Kean has been engaged by the Hanlons to play the part of Julia in the coming revival of Le Voyage en Suisse. She played the part in the original production at the Park Theatre, this city. A flattering increase of salary induced Miss Kean to accept the present engagement.

WILSON.—Francis Wilson left the city on Saturday night, and on Monday had such a severe attack of cholera morbus that he could not play. His place was taken by A. W. Maflin. As Mr. Wilson has had an attack of sickness after every one of his trips to the country this Summer, he has made up his mind to stay in town hereafter.

Boucicault and London Assurance.

Dion Boucicault, now in San Francisco, preparing for the approaching Autumn season, is at work on a new play which he proposes shortly to submit to the American public. Of late Mr. Boucicault's name has been chosen as a shining target for the shafts of some writers on the Metropolitan press. After nearly fifty years of undisputed authorship, the claim that he is not the writer of the comedy of London Assurance is put forth in an article recently printed. Chandos Fulton and Montague Marks stand as sponsors for the statement made by the late John Brougham—that he, and not Boucicault, wrote the comedy. It seems rather late in the day to come forward with a story told by a man who has been quietly sleeping in his grave for many years; and it seems still more strange that the man who made the statement, if he did make it, did not during his lifetime himself make public the claim put forth by the gentlemen above mentioned. That John Brougham was a clever writer, brilliant talker and admirable playwright may be readily conceded, but that he was the author of London Assurance and that Dion Boucicault had but little to do with its composition will require stronger testimony than the result of an evening chat between Messrs. Fulton and Marks about what John Brougham confided to them on the subject two years previous to his death.

It is no doubt a laudable practice to call to mind the excellencies and ability of one's dead friends; to laud their genius and sound their praises after those friends have joined the great majority is thoughtful and praiseworthy; but it is to be regretted that in nine cases out of ten there is not a particle of sincerity in it. People have been known to shed crocodile tears over the bier of a dead acquaintance who, while that acquaintance was living, were never ready to extend a helping hand or contribute an atom of practical relief to their aid. The dead need so little; words cost nothing, and the living want so much. Post-mortem effusions, when uncalled for, frequently savor of hypocrisy when praise of the dead is framed into a weapon to assail the reputation of the living—the display means neither sincerity for the memory of the one nor a desire to do justice to the abilities of the other.

For over forty years Dion Boucicault has been the recognized author of London Assurance. Wherever the play was printed or published Mr. Boucicault's name went with it as author. During John Brougham's lifetime, and when he was a member of Wallack's company, he played in the comedy, and the same playbills and advertisements that announced Mr. Brougham as Sir Harcourt or Dazzle also declared Mr. Boucicault as the author. This article is not written with a view to defend Mr. Boucicault. That gentlemen is no doubt able to depend himself. But it is written in the interest of fair-play. It isn't reasonable to think that Mr. Brougham would keep his lips closed all his life, while Mr. Boucicault was masqueradingas the author of a comedy written by him, and that comedy one of the best of a century. John Brougham was modest, we know, but he wasn't so modest as all that If there was any fraud perpetrated such as described by the gentlemen who had the chat, Charles Kemble, to whom the comedy was dedicated, would most assuredly have known about it, and the fraud, if there was any, would have been exposed. Mr. Farren, Keeley, Charles Mathews, Mrs. Nesbett and Madame Vestris, of the original Covent Garden cast, and Messrs. Placide, Fisher, Wheatley and Miss Cushman, of the Park Theatre cast, all bright people, would have some means of getting at the inside facts of a fraud so palpable as Mr. Brougham's post-mortem friends claim and have been only too glad to see justice done where justice was due.

The statement, by another writer, that "it has always been the belief of actors that Brougham wrote the play," is a very broad assertion. It certainly covers a good deal of ground, but the writer unfortunately neglects to mention the name of one who entertains the belief. This is unsatisfactory, but it is true, nevertheless. Mr. Boucicault may not have written London Assurance, for he was only a young lad of nineteen or twenty when the play was produced at Covent Garden; but that he had it accepted at that house, Mr. Brougham, according to his two friends, admits. To anyone who knows our playhouses and those of London, the fact of a strange young man pushing his way into the sanctum of the manager and compelling a hearing for his MS. is a feat requiring no small amount of ability. There are many authors who believe, no doubt, that it requires more genius to have a play produced than to compose it. Now, if Mr. Boucicault could offer London Assurance under the *alias* of Lee Moreton to the managers of Covent Garden, why might not Mr. Brougham have done the same thing under any other *alias*, if he feared that certain jealousies in the theatre might operate against the merits of the play being recognized if it was known it came from his pen? It seems absurd now to try and cast a doubt upon a work that for nearly half a century has borne Boucicault's name.

In taking up this subject it is not with the idea of standing up for Boucicault so much, as a desire for American fair play. It seems as if certain writers with a dislike for Boucicault permit their better judgment to be warped by prejudice. There is too much virulence in these repeated attacks. The literary records of Dion Boucicault will show that he is one of the most remarkable and persistent writers of a century. He has standing to his credit an exhibit of over four hundred different plays. It the number of times the most successful of these plays were presented could be ascertained and the amount of money they drew into the coffers of theatres be computed, the figures would fill a very unique niche among the curiosities of literature. Dion Boucicault has his faults—what man has not?—but with his faults he is entitled to greater consideration than the virulent attacks of the writers who have selected him for a target. One of these writers, in a conservative morning journal, in an undignified article on Boucicault—the title of the article suggesting the animus of the writer—writes thus: "Let us soberly review the records and try to get from them a clear idea of this old man's character and work. His origin is somewhat obscure." The writer knew when he wrote these words he was unjust to the man he was going to "soberly review," unjust to himself as a conscientious writer, and unjust to the journal for which he wrote. The records say: Dion Boucicault was born Dec. 26, 1822, in Dublin. He was the youngest of four sons of S. Boucicault by a marriage with Miss Anne Darley He was educated partly in Dublin and partly at the London University. This is what the records say—and yet this writer, who has soberly undertaken to review them, declares "his origin obscure." All through the article the same looseness of statement, the same vindictive spirit, the same injustice is observable. With such a groundwork for a "soberly review," is it not waste of time to continue further with a writer through a long tirade of leaded minion in abuse and malignant criticism of a man who has amused, entertained and interested the English-speaking people of every quarter of the globe? London Assurance, Old Heads and Young Hearts, Arrah-na-Pogue. Rip Van Winkle, The Shaughraun—but why prolong the list?—will carry the name of the dramatist along the avenues of time to a bright prominence. When other generations may be entertained by Boucicault's comedies and plays, other pens may more readily concede the ability of the man whose brain conjured them into existence. STELLCOURT.

Manager Miner's Magnets.

"Nearly all the arrangements for Mr. Miner's attractions and theatres the coming season have been made," said J. Charles Davis, the manager's able lieutenant, to a MIRROR reporter the other day. "Mrs. James Brown Potter will open her season under the management of Barton Key in October in this city. At what theatre has not yet been definitely decided. She plays a short season here, and then tours the principal cities, her season being booked up to May. Very probably she will go to the Pacific Coast after that. Her repertoire will consist of five or six plays, and she will present two more in London before she comes back, one of which will be The Romance of a Poor Young Man.

"As for Mr. Miner's other attractions, The Golden Giant, with Mrs. McKee Rankin as star, has already been booked for forty-six weeks. It will open at Bradford, Pa., on August 29. The Oil circuit will be played over, after which the company will go West, and get back here about October, playing first in this vicinity at the Grand Opera House. Allan Dare will open its season in August, in this city, and is booked up to March 16. Macbeth, with the Kelly music, and Mr. McKee Rankin as the star, opens its season at Niblo's Garden on Oct. 21, following the engagememt in this city by going to Brooklyn, Newark and the principal cities, being booked up to the latter part of February. The play will be given in the large cities only, as 200 people are used on the stage. There will be sixty musicians and two car loads of scenery. The company will travel by special train.

"During the Summer all of Mr. Miner's theatres are being put in order at a cost of several thousand dollars, although no radical changes are being made. On August 22 the regular season of the People's Theatre will open with Kate Claxton in The Two Orphans, and on Sept. 5 the Brooklyn Theatre will open with the Wallack's Theatre success, The Dominie's Daughter. The Newark Theatre will open with Sweatnam, Rice an Fagan's Minstrels August 12 and 13. Then the house will remain closed until Sept. 5, when the regular season opens with Kate Claxton."

Next Opera at the Casino.

"The next opera at the Casino," said Rudolph Aronson to a MIRROR representative the other day, "will be The Marquise, by Reece and Lacome, which was played in Paris at the Folies Dramatiques for 600 nights, and which also had a run in London at the Alhambra Theatre of 400 performances, the principal comedy part there being taken by Fred Leslie. Here the role, which is that of Briolet, the waiter, will be taken by James T. Powers. Courtice Pounds will play the Prince de Soubise, Bertha Ricci will be seen as Marie, Lillian Grubb will play Marion, Belle Urquhart Mae, Mark Smith the title role, and Max Freeman, La Grenade, the Sergeant. The chorus will number fifty.

The first scene of the first act will be the Omnibus Office at Meaux, France, and the second the exterior of the Inn. The second act takes place in the boudoir of the Ballerina and the third in the Illuminated Garden and Palace at Versailles. This last act will be made especially attractive on account of the playing fountains, making one of the most brilliant and attractive pictures imaginable. All of the costumes are to be made after special designs by Pillotell, of London, who makes all the costumes for the Alhambra and the Savoy theatres. The chorus is now being drilled, and regular rehearsals will begin next week. The Erminie company ends its season here on Sept. 17, by which time 512 performances of the opera will have been given, the 500th being celebrated on Sept. 5. The company will open on Sept. 19 at the Boston Globe Theatre. Belle Urquhart and Max Freeman, who are cast in the new opera, will be replaced by Kitty Cheatham and Charles Plunkett."

Libels of the Cigarette-Makers.

A certain class of cigarette manufacturers have been overstepping the bounds of decency in the methods of advertising their wares, and the result of one of their latest expedients will doubtless be an action at law, which will, it is to be hoped, cause them to exercise more discretion in the future. When the firms first issued, as an inducement to prospective purchasers of cigarettes, the photographs, which covered the windows of almost all of the retail cigar-stores of the city, representing to be actual likenesses of the girls employed in their factories in the South, a hue and cry was raised by the clergy and the press, and investigation revealed the fact that the pictures were in reality those of girls of easy virtue in this and other cities. For the libel done the honest working-girl at her bench, a thousand times the better of the vile beings whose pictures were disseminated broadcast over the land, no reparation was ever made.

Following the pictures of the alleged factory-girls came portraits of members of female baseball nines, bicycle clubs, etc., all of which organizations existed only in the fancy of the photographer. As could be seen from the positions taken, which were designed to show the human figure in all its proportions and curves, with special attention to the lower limbs, which were twisted into all manner of shapes, the women posing for the artists were not members of the best society.

As these pictures began to pall upon the fancy of the gilded youth who suck the fragrant cigarette, the manufacturers bethought them of another scheme, which was the issuing, in miniature, of 250 portraits of the beauties of the burlesque stage. It was thought that the admirers of animal beauty would rave over these pictures, and there was no doubt that plenty was given to rave over; but the press, that had gone into hysterics over the semi-nude portraits of the alleged factory-girls, had not a word for the libel put upon the stage.

Of the 250 portraits shown it can not be claimed that a large number are *bona fide* likenesses of actresses, so-called, who grace, or rather dis-grace, the boards. It is known that a number of the photographs are given names which do not belong to them. One blunder, at least, of this sort exists in the large number, and this fact may cost the manufacturers dear, unless the matter is compromised in some way. The lady who has been libelled is a prominent actress, well-known for her beauty and for the purity of her private life. Her husband is an actor who has been at the head of a number of comedy organizations, and who frequently manages companies himself. The picture is that of a semi-nude woman in chorus-girl costume, with bodice, Elizabethan ruff collar, powdered hair, long gloves, bare arms and tights, and is given away with a certain brand of cigarettes. The face is not that of the lady whose name is printed underneath, but is the countenance of one who has posed for a number of the pictures.

Knowledge of the existence of the picture was brought about by one of the lady's children. It was being handed about among a party of youngsters, when it fell under the eyes of her husband. He at once placed the matter in the hands of his lawyer, Louis P. Levy, who was seen on the matter by a MIRROR reporter.

"There is no doubt of the existence of an outrageous libel," said that gentleman "but it is not to be supposed thereby that a respectable business house would knowingly perpetrate it. Still, the responsible parties should be held up as an example and made to know that such a gross liberty cannot be taken with impunity. The photographer could also be prosecuted. The parties in this case desire no money, but they do insist on obtaining from the firm a very full apology and a discontinuance of the publication of the picture with the name of the lady underneath, or else a suit for $25,000 damages will be brought."

The Next Tour of Forgiven.

"Fred. Bryton is in better health at the present moment than he has been in fifteen years," said Fred. McCloy to a MIRROR reporter the other day, "and he will open his season in Forgiven at Attleboro, Mass., on August 20, appearing at the Globe, Boston, week of 22d. Our entire season from that time up to Christmas, with the exception of a week now and then back to New York or Brooklyn, will be devoted to the New England circuit. Later in the season we go to San Francisco. William E. Owens, of the Cincinnati *Enquirer*, has been engaged as our advance agent.

"We will have five large oil paintings from the brush of the well-known artist, Joseph Boston, of this city. They will be nine feet five inches high and five feet six inches wide, and will be elaborately framed. They will represent Mr. Bryton in different scenes from the play. Finished fac-similes from stone in twelve to fifteen colors will be made from them, and in all the large cities we shall hire empty stores, hang the pictures and give a regular free art exhibition, presenting the audiences with the fac-similes."

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

Lester Wallack is having more trouble with his rheumatic gout, and he limps painfully about his place at Stamford. Dr. Taylor was called there suddenly to attend him on Monday night.

* * *

Speaking of illness and Stamford reminds me to say that Mrs. A. M. Palmer, who has been a sufferer for several months past, is slowly convalescing. Everybody who knows this charming lady will be glad to hear of this tardy but welcome turn for the better in her case. Mr. Palmer, by the bye, will return from Chicago to-day (Thursday).

* * *

Mr. Spies, the dramatic agent, asks me to correct the statement made last week that Joseph Haworth has engaged Marjorie Bonner for leading business. He adds that Sydney Armstrong has been retained in that capacity, her contract having been signed two months ago. Notwithstanding this correction I am told that Miss Bonner will play Ophelia with Haworth—a part generally given to the leading lady or leading juvenile.

* * *

Dan Frohman's messenger-boy racket is the cleverest thing lately presented in the advertising line. The cost of sending the young snail to England and bringing him back will be more than repaid by the notice taken of the matter by the papers. This Mr. Frohman has a large head, and there are all sorts of clever and oft unexpected conceits in it.

* * *

One of William T. Carleton's principal reasons for going to London this Summer was to see his mother, who was in poor health. To his great sorrow he arrived only in time to attend her funeral, she having died two days previous to his landing. Mr. Carleton is due in New York again about the 4th of August.

* * *

A play called Coquette, written by Robert Griffin Morris, has been accepted by Minnie Maddern. This, with another new piece and Caprice, will form her repertoire next season. She begins rehearsals August 20, and opens with a week's engagement at Detroit on the 29th.

* * *

Chicago is getting to be one of the worst cities for Summer theatricals. Only one company has played to anything like good business there, and its receipts were nothing worth boasting about.

* * *

The London papers are divided concerning the merits and defects of Mrs. Potter. Some of them pitch into the American journals for their alleged disloyalty to a countrywoman. Time enough to pass judgment on the lady in her new professional guise when she comes here next Autumn. If Mrs. Potter deserves encouragement there will be many able pens quick to give it. She need fear no injustice on that score. But the reports from the other side are, unfortunately, not particularly encouraging. For her own sake, and because I know her to be an estimable woman, possessing many virtues and graces, I trust that the final outcome of her experiment will be successful. Everything is to be done to give her an auspicious debut, and she may rest assured of a fair, unbiased hearing.

* * *

A company of Chinese actors are said to be on their way to this city, where they will play a prolonged season for the entertainment of Mott street's aristocracy. The players from the Flowery Kingdom can congratulate themselves on one point in advance—they will escape the thorns of metropolitan dramatic criticism, unless Wong Chin Foo forms a syndicate all by himself to supply the press with reviews of his countrymen's artistic representations.

Gunter's New Play.

"I have just made arrangements for the production of a new play, written by myself, to open the season at the Union Square Theatre on August 29," said A. C. Gunter to a MIRROR reporter the other day. "By that time the theatre will almost have been made into a new one, so far as the auditorium and entrance are concerned. J. L. Burleigh will play the principal male part, and the cast, though not entirely completed, will be a very strong one. It already contains the names of Effie Germon, Katie Gilbert, Alfred Klein and Albert Roberts.

"With this strong cast, the play will be put on with very careful attention in all details. It is entitled One Against many, and is a romantic society play in three acts, the scene being laid in Europe. No matter what its success, it can only be kept on the boards of the Union Square Theatre for four weeks, as Robson and Crane are dated for Sept. 26. Time, however, is being arranged for the play out-of-town. J. H. Stirling will be the business manager.

"Regarding other work I am doing, you may say that the publishers now have in press the third edition of 10 000 copies of my novel. 'Mr. Barnes of New York.' This book I dramatized immediately after writing it, and I expect to make arrangements to produce the same some time during the season. It depends entirely on the securing of a proper woman for the leading role, which will need in its effective portrayal a peculiarly powerful actress."

"The Fever Caught Him with the Rest"

In THE MIRROR of July 9 under the heading of "Pirated Plays and the Pirates," there appeared the following paragraph:

Lem. H. Wiley, the Peoria (Ill.) manager, is letting pirated plays into his house, according to a Pekin correspondent. During the week of June 20, according to our informant, The Shaughraun, Planter's Wife and Chip (probably Fogg's Ferry), were presented. Mr. Wiley is not among the managers who can plead ignorance as an excuse. Few provincial managers are better known. He has travelled far and wide as manager of concert and other companies, and during his incumbency at Peoria has been especially favored by the leading organizations travelling. Manager Wiley should blow something pianissimo on his long cornet in the way of explanation.

Our Peoria correspondent writes as follows in regard to Manager Wiley's course: "Manager Wiley says in reply to the charge that he books companies presenting pirated plays, that he would be one of the first in the circuit covering Peoria, Quincy, Bloomington, Hannibal, Burlington, Rock Island, etc., to sign an agreement not to play any such organizations, or, in fact, any companies at cheap prices; and, if the managers in all these cities are willing, he will set the ball a-rolling. He says he is not and never was in favor of cheap or any other companies presenting stolen plays, *but that the fever caught him with the rest*"

In other words, Manager Wiley would lock the stable-door after at least some of the horses have been stolen. His excuse for presenting pirated plays is rather lame, especially when his standing is considered. However his suggestion in regard to a compact is a good one, and if it were entered into a formidable slice of territory would be cut off to the pirates. The managers in all these cities are men of intelligence, well informed as to the status of plays and companies, and they could accomplish a good deal in the work of breaking up play piracy.

Manager Patterson, of Fort Scott, Kas., is wrestling with one of the companies managed by the notorious A. L. Wilber. He rented his house to Wilber for the week of July 25 on condition that he would not attempt to present any pirated plays. Of course, Wilber broke faith. He advertised The Galley Slave, The Banker's Daughter, Streets of New York and Shadows of a Home (probably Shadows of a Great City). At last accounts Manager Patterson had announced his determination to try and prevent Wilber from carrying out his piratical intentions, and further says that he will never book another of his companies.

A correspondent is informed that Van the Virginian, written by Bartley Campbell, is the property of Frank Mayo. He says it was presented by A. L. Wilber in Logansport, Ind., during last May. But this is a very little one for Wilber.

Last week Wilson Day's panic-price company found a haven in the Folsom Opera House, Laconia, N. H. The repertoire consisted of Uncle Dan'l, Carrots, Davy Crockett and Bob—all stolen.

A company headed by J. W. Carner and Katherine Shepard presents a repertoire of thirteen plays, including the following, asterisks marking copyrighted dramas that have been very probably re-christened: Uncle Reuben,* The Danites, Galley Slave, His Mother's Sin,* Widow Bedott and A Wife's Devotion.*

One Marguerite Deane is featured with the Windsor Theatre company, a pirate craft sailing in New England. This company presents quite a list of pirated plays, and is a ten-twenty concern.

John W. Dunne, Patti Rosa's manager, writes that he has never heard of the plays Zip and Bob being pirated. It is well known that Miss Rosa has rights in them from the owner, and that she has been playing them for one or two seasons. But Mr. Dunne is mistaken as to their not being pirated. Bob was recently presented in Laconia, N. H. (elsewhere referred to in this column) Zip has also been a victim, but the circumstances cannot just now be recalled.

Nanine Palmer is a recent addition to the ranks of the play-pirates. Last week, with a picked-up company, she presented The Two Orphans, Forget-Me-Not and Queena in Saratoga. William Black, "late treasurer of the Fifth Avenue Theatre, and for a long time connected with Colonel Haverly's theatrical enterprises" (press notices), is her manager. A correspondent in Troy writes: "I believe, dear MIRROR, that Forget-Me-Not is a copyrighted play and the property of Genevieve Ward, although it is not included in your list; and whether it is or not, Miss Nanine Palmer is a play-pirate, inasmuch as she is presenting Queena, The Two Orphans and what I believe is Bartley Campbell's Fate under the name of Hand of Fate. I think the name of William Black, her manager, should be added to your list for the information of local managers. Surely a 'beautiful star,' supported by a 'powerful company, brought direct from the Madison Square Theatre, New York City,' and managed by one who boasts of 'Fifth Avenue Theatre' and 'Haverly' connections, should create a sensation. But it doesn't."

Play-owners, or those who have rights in plays, who may wish to put the screws on Play-pirate Wilson Day, are informed that he will be within handy reach on August 22, when he will be partly under cover at a dime theatre in Springfield, Mass.

W. H. Power has been given an inkling that his play, The Ivy Leaf, is being pirated under an assumed name. Mr. Power's legal adviser is on the scent, and hopes soon to bring up the offenders with a round turn.

T. H. Winnett has sole rights in Passion's Slave. One Edwin Sothern pirates it under the name of A Leap for Life. The notorious Negrotto finds Passion's Slave a good enough name for him. There is nothing half-way about Mr. Negrotto. He would run off with The Fall of Babylon if he could carry it.

Charleston's Young Manager.

Will T. Keogh, the new and ambitious young manager of the Charleston (S. C.) Academy of Music, departed the city for his home early in the week. He had been tarrying in the city some four months, combining a good deal of business with a large amount of pleasure, and bade good-bye to the habitues of Taylor's Exchange with a fairly fat date-book bulging his inside pocket. In an adieu to a MIRROR representative the young manager said:

"This will be my first season as lessee and sole manager of the Owens Academy of Music, and it bids fair to be the most brilliant Charleston has ever known. Private advices to me say that the business outlook in Charleston was never more promising since the war. This business boom in the cities of the South has become somewhat of a 'chestnut,' but with my city it is a genuine revival; and yet little has been written or said about it.

"Last year the late John E. Owens expended some thousands of dollars in repairing and redecorating the Academy, and this Summer Mrs. Owens is expending as much more for the same purpose. Mr. and Mrs. Owens have been very kind to me, and to the latter I am indebted for my present position; and it will be my endeavor to maintain, if not enhance, the reputation of the house in which they always took so much pride. I have been connected with it four or five years.

"I am a little disappointed at not being able to get more opera, but I may be able to secure it later on. Charleston is a Southern city of ye olde nobilitie, and its best families are very liberal patrons of the opera and higher class concert. Last season the Abbott company played a whole week to the full capacity of the house. It is booked for another week the coming season. I have also engaged the Mac-Collin Opera company for a week. I could play four weeks of opera with fine results. Among other bookings are the Booth-Barrett company, Joseph Jefferson, Mrs. Langtry, Louis James and Marie Wainwright (great favorites with us), Mrs. D. P. Bowers and Shadows of a Great City. These are big fish in the dramatic sea. The citizens of Charleston generally are giving me great encouragement. My season opens with one of the Big Minstrels on Sept. 13. By the way, THE MIRROR has a nice circulation in Charleston, and is looked upon as the dramatic authority by our dailies. In fact, they quote from no other dramatic paper."

A Significant Visit.

A few weeks ago THE MIRROR printed a letter from Harry L. Bascomb, the latest incapacitated actor to be admitted to the Forrest Home. Mr. Bascomb wrote feelingly of the kindly welcome he received at the hands of the Superintendent, his family and the inmates of the Home; of the solicitude of everybody for his welfare, of the many delicate attentions looking toward his comfort, etc., etc. THE MIRROR commented upon the letter, and expressed its pleasure at receiving such testimony, when so much of the intelligence it had received as to the conduct of the Home had been so decidedly unsatisfactory. The other day, however, a MIRROR reporter accidentally overheard that Samuel Drake, the veteran actor, had paid a visit to the Home at the suggestion of Daniel Dougherty, the distinguished lawyer and sole surviving executor under Mr. Forrest's will. The reporter was told that Mr. Drake was the repository of a good deal of knowledge regarding the treatment of the inmates of the Home. Mr. Drake was sought out and interviewed, when it turned out that his visit was made as far back as the first week in last November. Still, the story is worth the light of print, even at this late day, from the significance of the fact that the visit was prompted by Mr. Dougherty.

As the reporter was further told that Mr. Drake had written a long account of what he saw and heard at the Home, there was an added interest in hunting him up. While the gentleman was not averse to being interviewed, he did not show a desire to depict a chamber of horrors. The older members of the profession need not be informed as to Mr. Drake's standing. The newer generation may be told that his grandfather was a pioneer manager and theatre-builder in the West; his father a distinguished comedian, and his mother the famous Mrs. Drake, one of the greatest actresses of her day in America. Another son, General Drake, is a distinguished officer of the United States army. In reply to questions, Mr. Drake said:

"I visited the Home at the suggestion of Mr. Dougherty, who said he would like to gain a little information as to the inner details of its conduct. From my talk with Mr. Dougherty I somehow gathered the impression that his influence in the affairs of the Home was rather limited, and that he was ignorant of certain matters that should be within his knowledge. Therefore, I wrote a detailed account of my visit with the intention of submitting it to him. Before my visit he remarked that he would make an effort to remedy any abuses that might come under my observation. After my visit I wrote the account, and then read it to two or three members of Fanny Davenport's company, which happened to be playing in Philadelphia at the time. They strongly urged me to give it to some newspaper for publication. I would have yielded to their persuasion but for the interposition of Mr. Dougherty. I will here say that I did not submit the manuscript to the gentleman, but gave the gist of its contents in as strong language as I could command, and then told him I had written up an account of my visit, and that it would probably be given to some newspaper for publication. He strongly deprecated this proceeding, and brought such argument to bear upon me that I destroyed the manuscript.

"I told Mr. Dougherty that some elderly, but mentally and physically vigorous, actor should be placed in charge of the Home as Superintendent. I was somewhat taken aback when he expressed, in effect, the opinion that the profession could not furnish a fit person for the trust. He seemed to have a poor estimate of the profession so far as any of its members possessing the requisite knowledge and executive ability for the position. I at once named a half dozen actors who were possessed of all the qualifications. One name was that of a well-known Philadelphian. However, what I said in regard to an actor being appointed Superintendent in place of Mr. Wilson made little impression upon Mr. Dougherty.

"On my visit I talked with several inmates of the Home. It was pitiful to listen to their stories of the indignities heaped upon them. Mr. Wilson and his wife and daughter were held in dread. The inmates talked to me with bated breath. An old lady said: 'Mr. Drake, I believe it would only multiply our misery if you were to make an exposure of our wrongs.' One of Mr. Wilson's pet epithets was to refer to the old ladies and gentlemen of the Home as 'aristocratic paupers.' Many were the opprobrious remarks applied to them. He would often tell them that at their age they ought to die. Neither himself, wife or daughter had anything in common with the inmates, and held them in contempt. An espionage was kept upon them, especially when visitors were present. Here is an instance of Wilson's arbitrary conduct. A carriage is placed at the disposal of the inmates, but the Superintendent and his family monopolize its use. Some of the inmates wanted it, but were curtly told that the family needed it, and that thereafter they must give two or three days' notice of a desire to go riding. From what I heard, the Wilson family are unfit to have charge of the Home; but I found it exceedingly difficult to get the inmates to talk unreservedly; they were in constant dread of the Superintendent and his family, who called them 'old children.' This is but a meagre account of my visit; my manuscript, unfortunately destroyed, gave all the details. I had no thought of ever being interviewed on the subject. From the tenor of Mr. Bascomb's letter, a change for the better may have come over the conduct of the Home; but I have my doubts.

"There are many actors now living—and I am proud to be included among them—who helped Edwin Forrest to build up the fortune from which he endowed the Home. Often have I read his last will and testament, and often have I pictured the elysium therein provided for at least a goodly number of the superannuated or disabled of our profession. But I do not think the great man's wishes or written instructions have been carried out. They may be some day."

Professional Doings.

—Blanche Weaver is in the city and at liberty.

—John G. McDonald is a recent accession to Clara Morris' support.

—Josh E. Ogden has been engaged to pilot the Helen Blythe company.

—Kate Bensberg will make another operatic concert tour of the country.

—David B. Henderson, manager of the Chicago Opera House, is in the city.

—Thomas J. Farron appears in A Soap Bubble at Tony Pastor's Theatre on Sept. 5.

—Harold Russell has been re-engaged for light comedian for Arthur Rehan's company.

—Ralph Dorman does not go with the E. A. McDowell company, but with Beacon Lights.

—G. A. Weller is not engaged for A Knight of Labor. He expects to go with the Florences.

—Ralph G. Christie has been engaged by C. R. Gardiner for Only a Farmer's Daughter.

—Gus Moulton has been engaged as business manager of Hanlons' Le Voyage en Suisse.

—Mr. and Mrs. J. H. Bankson are engaged for Frances Bishop's Muggs' Landing company.

—T. T. Rook will play the part of a lightning-rod agent in Richard O'Gorman's Human Nature.

—On August 4 a four-act emotional drama, entitled Reward, will have a first production in Detroit.

—Gracie Emmett denies through T. H. Winnett that she is re-engaged for T. J. Farron's company.

—Blanche Vaughn and Thomas W. Ford are the latest engagements by Joseph Arthur for The Still Alarm.

—Julia Stewart is reported seriously ill at Hastings-on-the Hudson, where she is staying for the Summer.

—Mr. and Mrs. T. C. Medinger are spending several weeks as guests of Frank I. Frayne on his farm, "Echo Dell."

—Frank C. Bangs opens at Richmond, Va., on August 17. This will be a preliminary season of a week or so.

—Loie Fuller will be the Aladdin in The Arabian Nights when it comes to the Standard Theatre in September.

—Charles A. Fox is arranging the music for Ines; or, A Wife's Secret, in which Julia Anderson is preparing to star.

—Samuel Kayzer, Director of the Chicago Conservatory (dramatic school), sailed for Europe by the *Aller* this week.

—Havlin's Theatre in Cincinnati, will open for the season August 20, Lizzie Evans in Our Angel being the attraction.

—Manager E. B. Sweet, of the Opera House, Poughkeepsie, N. Y., is looking about for a tent that will seat one thousand.

—Charles Mortimer has had such success in recent appearances in a new comedy-drama that he is booking it for a tour in May next.

—E. Stanhope Percy is spending the Summer at Manhattan Beach, where he is re-writing his play, A Marriage in High Life.

—Mrs. C. and Mrs. George Hall and Julie Loder, the soubrette, are spending the Summer at the United States Hotel, Long Branch.

—Mr. and Mrs. T. H. Winnett are at Saratoga. He is negotiating with Jeppe and Fanny Delano for his Passion's Slave company.

—Irene Perselle has been engaged for the leading part in a new drama called The Soul of Honor, to be produced in Cincinnati on Sept. 5.

—James V. Cooke, of Hoyt and Thomas' executive staff, leaves for the West in a few days to herald the coming of A Tin Soldier.

—John J. Niland, of Cincinnati, will be business manager of the Ethel Lyons company, which opens season on August 1 at Hillsboro, O.

—Addie Cumming, who has been seriously ill for several weeks at her home in Boston, has gone to the Orange Mountains for her health.

—Andrews' Michael Strogoff company will be second attraction to appear at the new Haymarket Theatre, Chicago, following T. W. Keene.

—Mme. Modjeska has thrown on the market her play, The Chouans. Charles Bozenta, of 1308 Burt street, Omaha, will negotiate for its sale.

—Harry Miner is expected to return from his yachting cruise up among the Thousand Islands and Lake Champlain district to-morrow (Friday).

—Henry Irving plays in four American cities from Nov. 7, 1887, to March 24, 1888. He opens and closes his tour at the Star Theatre, New York.

—Mrs. Emma Frank has engaged James Horne as leading man for Florence Bindley and Otis Turner as comedian. C. J. Voigt will be musical director.

—Oliver W. Wren has re-engaged all of his last season's comedy company, with L. C. Jones as business manager. His season will open on August 29.

—Punch Robertson and George Boaler, formerly with Joseph Murphy's company, have been engaged by Charles L. Andrews for his Michael Strogoff company.

—Sam Sothern will have a part in The Highest Bidder on its revival at the Lyceum Theatre in August, and will also travel with his brother in the comedy.

—Manager Rosenquest has booked some of the strongest attractions on the road, including a return of Denman Thompson, at the Fourteenth Street Theatre.

—Fletcher Williams is at liberty for juveniles. He has had experience with Katherine Rogers and George C. Miln. He made his debut in Central Park at Wallack's.

—Harry Sanderson says that the Kernells in Two Fine Ducks have beaten the record at Tony Pastor's Theatre. They are playing to S. R. O. in midsummer.

—E. A. Church, an ex-manager of Lincoln, Neb., and Leavenworth, Kas., has returned to the former city, where he is engaged in a scheme to build a $75,000 opera house.

Right's Right, an English melodrama, has just come into possession of Dominick Murray by purchase. It has been running for nine months in the English provinces.

—Lillian Grubb has written and composed a new waltz-song which is to be published within a few weeks. Competent critics are reported to have praised the composition highly.

—George L. Harrison's Silver King company opens its season at the People's Theatre, Chicago, on August 20, and also opens the season at the Standard Theatre, St. Louis, on Sept. 4.

—Charley Reed, the comedian, who is to play the part of Old Sport in Hoyt's Rag Baby, is visiting Mr. Hoyt at his country home in Charleston, N. H., and familiarizing himself with the part.

—Harry La Rose and his wife and Miss Coulson, who have been engaged by Tony Pastor, sailed from England on the *Pavonia* July 19, and were due in Boston yesterday (Wednesday).

—The People's Theatre, Alliance, O., opens its second season under Manager Sourbeck on Sept. 25. It is a ground floor theatre, seating 850, and bids for the favor of travelling managers.

—William Foote writes that McNish, Johnson and Slavin's Minstrels opened to the full capacity of the Leland Opera House, Albany, on Monday night. The audience was very enthusiastic.

—Frank I. Frayne has filled nearly all his time. He will probably add one more play to his repertoire. To his menagerie he adds the lion "Ingersoll" and the thoroughbred horse "Kentucky Boy."

—Odell Williams does not wish the public to be impressed with the belief that his new Judge is anything like the Judge he played so long in Kit. The plays, as well as the characters, are entirely dissimilar.

—George W. Turner, the comedian, last season a feature with the T. P. W. Minstrels, has gone to Chicago to settle up some business matters. He is specially engaged to support Vernona Jarbeau on her starring tour.

—Newnan, Ga., with a population of 4 000, has an Opera House that seats 600. The house is of modern construction. Newnan can be handily reached by companies playing Atlanta, Columbus, Montgomery, Macon and Savannah.

—Louise Pomeroy's regular season opens in Port Jervis, N. Y., on Sept. 12. Our Springfield (Mass.) correspondent announces her for a week in that city, opening August 1. Florine Malcolm has been engaged as leading lady for Miss Pomeroy.

—The manuscript of Helen Blythe's new play was delivered to her last Monday. She will alternate the play, in which she has a strong emotional part, with Article 47. The company is all engaged, and Miss Blythe will be starred as "The American Actress."

—A Home Run is the title of the latest farce-comedy. It is a satire on baseball written on broad lines. Among the people engaged for its production are Harry Bell, Katie Gilbert, Fred. Booker, Dickie Wilson and Frank Raymond. D. H. Wilson is the manager.

—The following stock company has been engaged for Saphore and Melville's Frankford (Pa.) Opera House: Walter Fessler, Mary English, Arthur Mercer, Zelda Worth, Hattie Saphore, Helen Sedgwick and Lillian Ramsden, with Max Fehrmann as leader of orchestra.

—Thirteen hundred and sixty people will be required in the production of Rome under Nero, which will be presented at Cincinnati August 1 by the Order of Cincinnatus. The entire receipts of the opening night will be divided among several deserving charitable institutions.

—Hercat, the magician and ventriloquist, takes the Olde London Streete company on the road for a short Summer season. He opens at the Broadway Theatre, Long Branch, on August 1. The company consists, among others, of Hercat, Lily Runals, Majilton and Minor C. Baldwin.

—P. F. Baker will open in Pittsburg Sept. 3 with his successful comedy, Chris and Lena. The company is all engaged and time all filled up to late in the Spring. Thomas R. Perry will be his business manager. Mr. Perry closes as press agent with Doris and Colvin's Circus in time to join company at the opening.

—Harry Brown has been playing in The Mascotte at Oakland Gardens, Boston, to packed houses, and is to reopen at the same place for the season in Olivette, Heart and Hand and other operas. To a friend in this city he writes that he has received a number of offers from New York managers, none of which he has as yet accepted.

—The following people have been engaged to support George C. Boniface in The Streets of New York: E. E. Redford, Carl Smith, Fred. Morrell, Harold Fleming, Harry Gilfoil, W. H. Morton, W. C. Cunningham, Maria Ryan, Anna L. Jackson, Blanche Henshaw, Mrs. Lake Mower and Annie Robinson. J. S. Kusel is acting manager and W. R. Barr goes in advance.

—While abroad Jessie Bartlett Davis will study under Mme. Lagrange. She will visit Pauline L'Allemand, and possibly sing a brief season with Carl Rosa's English Opera company. If she is not satisfied with Impresario Rosa's proposition she will return to America in October. Mrs. Davis' suit against the American Opera Company gives her little concern.

—The following is the complete company engaged for The Royal Guard, in which Frank Mayo opens his season under the management of E. M. Gardiner at Buffalo August 15: J. H. Taylor, David Haschett, William Harcourt, J. C. Harvey, Robert Neil, I. H. Leydon, A. J. Spencer, Neil Gray, George Flack, J. H. Conley, Alice Fisher, Helen Rand, Delora Morbourg, Frances Graham and Gladis Graves.

—An attraction is wanted to open the New Opera House at Hanover, Pa., about the middle of September. Light opera is preferred. The new house is the only theatre in a population of 5,000, with 3 000 to draw from in surrounding towns. The house has 661 folding chairs, and the stage is 57 by 33 feet. A first-class company for the opening will be given a certainty. An attraction is also wanted for Sept. 21-22-23 (dates of the Hanover Fair) at popular prices.

—Thomas W. Keene arrived in the city on Sunday, after his tour through Nova Scotia and New Brunswick. "Halifax was the only place where we did a poor business," he said to a MIRROR reporter. "Every other place was very good, especially St. John, where we had a splendid four nights' stay. The season lasted three weeks, and our notices everywhere were very flattering. We shall open the season at Chicago on Sept. 3, and up to that time I shall spend the Summer at my farm on Staten Island. Physicically I was never better in my life."

—E. A. McDowell has reconsidered the matter of putting Our Regiment on the road the coming season, although he has excellent time offered at some of the best houses in the country, and received a number of complimentary letters from managers who believe that the play is a decided success. As he thinks the piece too good an attraction to take out except under the best auspices, he has decided to discontinue it as a road play. Mr. and Mrs. McDowell (Fanny Reeves) are at liberty to accept engagements for the coming season either jointly or separately.

A COMPLETE AND AUTHENTIC LIST OF

Agricultural and Horticultural Fairs.

State, County, Etc. Published for the Guidance of Managers, Agents, and Others in Selecting Dates for the Season of 1887-88.

STATE, PROVINCIAL, Etc.

Alabama	Montgomery	Oct 17-23
American Institute	New York	Sept. 28 Dec. 3
Canadian Exposition	Toronto, Ont	Oct. 5-17
California	Sacramento	Sept. 12-24
Connecticut	Meriden	Sept. 13-16
Delaware	Dover	Sept. 26-Oct. 1
Frontenac Province	Kingston, Ont	Sept. 27-30
Georgia	Macon	Oct. 24-Nov. 2
Great Central Fair	Hamilton, Ont	Sept. 26 30
Illinois	Olney	Sept. 24-30
Illinois Fat Stock Show	Chicago	Nov. 8-18
Indiana	Indianapolis	Sept. 19-24
Iowa	Des Moines	Sept. 2-9
Kansas	Topeka	Sept. 19-24
Kentucky	Lexington	Aug. 30-Sept. 3
National Ag'l Exp's	Kansas City	Sept. 15-Nov. 1
No. Ind. and S. Mich	Mishawaka, Ind	Sept. 13 16
Northern Wisconsin	Oshkosh	Sept. 5-9
Maine	Lewiston	Sept. 6-9
Maryland	Easton	Sept. 19-23
Michigan	Jackson	Sept. 19-23
Minnesota	St. Paul	Sept. 9-17
Missouri	St. Louis	Oct. 3-8
Missouri Fat Stock	Kansas City	Oct. 27-Nov. 3
Montana	Helena	Aug. 22-27
Mississippi	Jackson	Oct. 17-22
Nebraska	Lincoln	Sept. 9-16
New Jersey	Waverly	Sept. 19-23
New York	Rochester	Sept. 8-14
North Carolina	Raleigh	Oct. 19-21
Ohio	Columbus	Aug. 29-Sept. 2
Ohio North Western	Fostoria	Aug. 30-Sept. 2
Omaha Exposition	Omaha, Neb	Sept. 5 10
Ontario	Ottawa	Sept. 19-24
Pennsylvania	Phila	Sept 5-17
Piedmont Exposition, including Va., N. and S. C., Ga., Ala., Tenn., held at Atlanta, Ga.		Oct. 10-22
Rhode Island	Providence	Sept. 19-23
South Carolina	Columbia	Nov. 8-11
Tennessee	Nashville	Sept. 26-Oct. 1
Texas	Dallas	Oct. 20-Nov. 5
Tri-State Fair	Toledo, O	Sept. 5-10
Vermont	Burlington	Sept. 12-16
Virginia	Richmond	Oct. 26 23
Western Michigan	Grand Rapids	Sept. 19-23
Western Nat. Fair A.	Lawrence, Ks	Sept. 5 11
West Virginia	Wheeling	Sept. 5-9
Wisconsin	Milwaukee	Sept. 12-17
Wis. Industrial	Racine	Aug. 29-Sept. 3

COUNTY AND DISTRICT FAIRS

ALABAMA.

Limestone	Athens	Oct. 4 8
Montgomery	Montgomery	Oct. 17-24

ARKANSAS.

Jefferson	Pine Bluff	Oct. 20-22
Phillips	Helena	Oct. 18-22
Sebastian	Ft. Smith	Oct. 18-22
Van Buren	Clinton	Sept. 15-20
White	Judsonia	Oct. 12-14

COLORADO.

Larimer	Ft. Collins	Sept. 20-23
Weld	Greeley	Sept. 13-16

CONNECTICUT.

Fairfield	Norwalk	Sept. 13-16
Middlesex	Chester	Oct. 6—
Tolland	Rockville	Oct. 4-6
Windham	Brooklyn	Sept. 20-22

CONNECTICUT DISTRICT.

Litchfield	Watertown	Sept. 20-22

DAKOTA.

Bonhomme	Tyndall	Sept. 22-24
Charles Mix	Castilia	Sept. 14-16
Davison	Mitchell	Sept. 26 29
Day	Webster	Sept. 13-15
Deuel	Gary	Sept. 15 17
[illegible]	Latona	Aug. 22-26
Sanborn	Artesian City	Sept. 21-23
Spink	Ashton	Sept. 20-23

ILLINOIS.

Adams	Camp Point	Aug. 29-Sept. 2
Boone	Belvidere	Sept. 13-16
Brown	Mt. Sterling	Aug. 22-26
Bureau	Princeton	Sept. 6-9
Carroll	Mt. Carroll	Sept. 27-30
Coles	Charleston	Sept. 13-17
DeKalb	Sycamore	Sept. 20-23
DeWitt	Clinton	Sept. 12-16
Du Page	Wheaton	Oct 4-6
Edgar	Paris	Sept. 5-9
Fulton	Canton	Sept. 6-9
Gallatin	Shawneetown	Aug. 30-Sept. 3
Greene	Carrollton	Oct. 18-21
Hardin	Elizabethtown	Aug. 9-12
Hamilton	McLeansboro	Sept. 13-16
Hancock	Carthage	Sept. 5-9
Henderson	Biggsville	Aug. 30-Sept. 2
Henry	Cambridge	Aug. 30-Sept. 10
[illegible]	Jonesboro	Sept. 13-16
Jasper	Newton	Sept. 13-16
Jersey	Jerseyville	Oct. 11-14
Jo Daviess	Warren	Sept. 20-24
Lake	Libertyville	Sept. 14-17
Lake	Waukegan	Sept. 5-10
La Salle	Mendota	Aug. 29-Sept. 4
Logan	Lincoln	Aug. 29-Sept. 2
Logan, McLean, De Witt and Tazewell	Logan	Sept. 6-9
Macoupin	Carlinville	Sept. 6 9
Marion	Salem	Oct. 4-7
McDonough	Bushnell	Oct. 10-14
McDonough	Macomb	Sept. 5-9
McHenry	Woodstock	Sept. 20-23
McLean	Bloomington	Aug. 30 Sept. 2
Menard	Petersburg	Sept. 6 9
Montgomery	Hillsboro	Sept. 13-16
Moultrie	Sullivan	Sept. 27-30
Ogle	Rochelle	Sept. 13 16
Pike	Pittsfield	Sept. 6-9
Pope	Golconda	Oct. 5-8
Richland	Olney	Sept. 24-30
Saline	Harrisburg	Sept. 13 16
Schuyler	Rushville	Aug. 16 19
Shelby	Shelbyville	Sept. 20-23
St. Clair	Belleville	Oct. 11-14
Tazewell	Delevan	Oct. 12-16
Tazewell	Mackinaw	Aug. 30-Sept 2
Vermillion	Catlin	Sept. 13-16
Vermillion	Danville	Sept 5 10
Warren	Monmouth	Sept. 13-16
White	Carmi	Sept. 6-16
Whiteside	Albany	Aug. 30 Sept. 2
Whiteside	Morrison	Sept. 6-9
Winnebago	Rockford	Sept. 5 9

ILLINOIS DISTRICT.

Cumberland	Toledo	Sept. 21-24
DeWitt	Farmer City	Aug. 30-Sept. 2
Ford	Piper City	Sept. 13-15
Fulton	Avon	Sept. 20-23
Jackson	Carbondale	Oct. 10-14
LaSalle	Ottawa	Aug. 9-12
Marion	Centralia	Sept. 13-17
Marshall	Wenona	Sept. 12-16
Saline	El Dorado	Aug 23-27
Stark	Wyoming	Sept. 13-16
Vermillion	Hoopeston	Aug. 22-26
Woodford	El Paso	Sept. 19-23

INDIANA.

Blackford	Hartford City	Aug. 23-25
Boone	Lebanon	Aug. 15-19
Cass	Logansport	Aug. 29-Sept. 2
Clark	Charleston	Sept. 5-9
Clinton	Frankfort	Aug. 22-27
Daviess	Washington	Sept. 26-Oct. 1
Dearborn	Lawrenceburg	Aug. 23-27
Decatur	Greensburg	Aug. 30-Sept. 3
Delaware	Muncie	Aug. 16-20
Elkhart	Goshen	Sept. 20-23
Fulton	Rochester	Sept. 27-Oct. 1
Gibson	Princeton	Sept. 12-17
Grant	Marion City	Aug. 30-Sept. 2
Greene	Linton	Oct 3-7
Hamilton	Noblesville	Aug. 22 26
Hancock	Greenfield	Aug. 23-27
Harrison	Corydon	Aug. 30-Sept. 3
Henry	New Castle	Aug. 9-13
Howard	Kokomo	Sept. 12-16
Huntington	Huntington	Sept. 27 Oct. 1
Jackson	Brownstown	Aug. 30 Sept. 2
Jasper	Rensselaer	Aug. 30-Sept. 2
Jay	Portland	Sept. 27-30
Jennings	No. Vernon	Aug. 9 12
Knox	Vincennes	Oct. 10-15
La Grange	La Grange	Sept. 27-30
Lake	Crown Point	Sept. 13-16
La Porte	La Porte	Sept. 27-30
Lawrence	Bedford	Sept. 13-[illegible]
Madison	Anderson	Sept. 5 9
Monroe	Bloomington	Sept. 27 30
Montgomery	Crawfordsville	Sept. 5-9
Newton	Morocco	Sept. 20 23
Noble	Ligonier	Oct. 11-14
Orange	Paoli	Sept. 7-10
Parke	Rockville	Aug. 15-20
Perry	Tell City	Sept. 13 18
Pike	Petersburg	Sept. 5-10
Porter	Valparaiso	Sept. 20-23
Posey	New Harmony	Sept. 19-23
Randolph	Winchester	Aug. 30-Sept. 2
Ripley	Osgood	Aug. 16-19
Rush	Rushville	Sept. 13-16
Shelby	Shelbyville	Sept 7-10
Spencer	Chrisney	Oct. 3-8
Steuben	Angola	Oct. 11-14
Sullivan	Sullivan	Sept. 5-10
Tippecanoe	Lafayette	Aug. 29-Sept. 3
Tipton	Tipton	Aug. 15-19
Vermillion	Eugene	Aug. 22 27
Vigo	Terre Haute	Aug. 29 Sept. 2
Wabash	Wabash	Sept. 13-16
Warren	W. Lebanon	Aug. 16-20
Warrick	Booneville	Aug. 29-Sept. 3
Washington	Salem	Aug. 23-27

INDIANA DISTRICT, ETC.

Acton Fair Asso'n	Acton	Aug. 30 Sept 3
Arcadia Fair Asso'n	Arcadia	Aug. 29-Sept. 2
Black Hawk	La Porte	Aug. 30-Sept. 1
Bridgeton Union	Bridgeton	Aug. 22-7
East Ind. Agricultural	Kendallville	Oct. 3-7
Fairmount Union	Fairmount	Sept. 12-16
Fountain, Warren & Verm	Covington	Sept. 20-23
Francisville Agricult'l	Francisville	Sept. 27-30
Henry, Madison & Delaware	Middletown	Aug. 16-19
Int-r-State	Fort Wayne	Sept. 27 30
Knightstown Union	Knightstown	Aug. 30 Sept. 2
Lawrence District	Lawrence	Sept. 12-15
Loogootee District	Loogootee	Aug. 30-Sept. 3
Miami and Fulton	Macy	Sept. 21-24
New Ross Agr'l	New Ross	Sept. 8 12
Northeastern Ind	Waterloo	Sept. 26-30
N. Manchester Tri-Co	North Manchester	Oct. 4-7
No. Ind. So. Mich	South Bend	Sept. 12-16
Orleans Agr'l	Orleans	Sept. 20 24
Perry Co. Agricultural and Mechanical Association		Oct. 3-8
Poplar Grove, A. H. and M. A	Poplar Grove	Sept. 26-30
Seymour Fair Ass	Seymour	Oct. 4-8
Switzerland and Ohio	East Enterprise	Sept 13-16
Un's City A. & M. A	Union City	Sept. 5-9
Urmyville Agr'l	Urmyville	Oct. 6 8
Warren Tri-Co	Warren	Sept. 6-10
Washington and Clark	Pekin	Sept. 6-10
Wayne, Henry and Randolph	Dalton	Sept. 6-9
Xenia Union	Xenia	Aug. 24-26

IOWA.

Adams	Corning	Sept. 26-30
Allamakee	Waukon	Sept. 13-16
Benton	Vinton	Sept. 13-16
Boone	Ogden	Sept. 15-17
Bowen	Glasgow	Sept. 28 Oct. 1
Cass	Atlantic	Sept. 27 30
Cerro Gordo	Mason City	Sept. 14-16
Chickasaw	New Hampton	Sept. 14-16
Clarke	Osceola	Sept. 13-16
Clay	Spencer	Sept. 21-23
Clayton	National	Sept. 27-29
Clinton	DeWitt	Sept. 13-16
Crawford	Denison	Sept. 20 23
Dallas	Adel	Sept. 20 23
Decatur	Leon	Aug. 30-Sept. 2
Des Moines	Burlington	Sept. 26 30
Fayette	West Union	Sept. 13-16
Floyd	Charles City	Sept. 21-23
Franklin	Hampton	Sept. 19-22
Greene	Jefferson	Aug. 30-Sept. 2
Grundy	Grundy Centre	Sept. 20 22
Guthrie	Guthrie Centre	Sept 27-30
Hancock	Britt	Sept. 27-29
Hardin	Eldora	Sept. 13-16
Harrison	Missouri Valley	Oct. 3-6
Henry	Mt. Pleasant	Aug. 30-Sept. 2
Henry	Winfield	Sept. 13-16
Humboldt	Humboldt	Sept. 14-16
Iowa	Marengo	Sept. 13-16
Jackson	Maquoketa	Aug. 30-Sept. 2
Jasper	Newton	Sept. 20-23
Johnson	Iowa City	Aug. 29-Sept. 1
Jones	Monticello	Aug. 29-Sept. 2
Keokuk	Sigourney	Sept. 13-16
Kossuth	Algona	Sept. 27-29
Lee	Donellson	Aug. 23-26
Lee	Keokuk	Aug. 9-12
Lucas	Chariton	Sept. 13-16
Madison	Winterset	Sept. 27-29
Mahaska	Oskaloosa	Aug. 29 Sept. 2
Marion	Knoxville	Aug. 22-26
Monroe	Albia	Aug. 23-26
Muscatine	Muscatine	Sept. 27 29
Ringgold	Mt. Ayr	Sept. 27-30
Shelby	Harlan	Sept. 21-23
Shiawassee	Owasso	Oct. 4-6
Story	Nevada	Sept. 13-16
Tama	Tama	Sept. 13-16
Taylor	Bedford	Sept. 27-30
Union	Afton	Sept. 15-17
Van Buren	Keosauqua	Sept. 13 16
Wright	Clarion	Sept. 13-16

IOWA DISTRICT.

Appanoose	Moulton	Sept. 13-16
Boone	Boone	Sept. 21-24
Cedar	Mechanicsville	Sept. 13-16
Clayton	Strawberry Point	Sept. 20-23
Harrison	Dunlap	Sept. 28-30
Keokuk	Richland	Sept. 20 23
Mahaska	New Sharon	Sept. 21 23
Muscatine	W. Liberty	Sept. 13 15
Tama	Traer	Aug 31-Sept. 2
Union	Creston	Aug. 29-Sept. 2
Van Buren	Milton	Aug. 30-Sept. 2
Wapello	Agency City	Oct. 4-7

KANSAS.

Anderson	Garnett	Aug. 30-Sept. 2
Bourbon	Fort Scott	Oct. 4-7
Brown	Hiawatha	Oct. 4-7
Coffey	Burlington	Sept. 12 16
Crawford	Girard	Oct. 4-7
Chase	Cottonwood Falls	Sept. 28-30
Cowley	Winfield	Sept. 5-9
Davis	Junction City	Sept. 20-22
Douglas	Lawrence	Sept. 5-10
Elk	Howard	Sept. 22-24
Ellis	Hays City	Sept. 20 23
Franklin	Ottawa	Sept. 27-Oct. 1
Harvey	Newton	Sept. 26-29
Jefferson	Oskaloosa	Sept. 13-16
Jewell	Mankado	Sept. 27 30
Linn	Mound City	Sept. 19 23
Marion	Marion	Sept. 6 8
Marion	Peabody	Sept. 14-16
Montgomery	Independence	Sept. 6-10
Osage	Burlingame	Sept. 27 30
Riley	Manhattan	Sept. 13-16
Rush	LaCrosse	Sept. 13 15
Salina	Salina	Sept. 7-9
Sedgwick	Wichita	Sept. 12-16
Shawnee	Topeka	Sept. 19-24
Smith	Smith Centre	Sept. 14-17
Sumner	Wellington	Aug. 30-Sept. 2
Washington	Greenleaf	Sept. 21-23

KANSAS DISTRICT.

Linn	La Cygne	Sept. 5-9
Phillips	Phillipsburg	Sept. 27 30
Pottawatomie	St. Marys	Oct. 4-7

KENTUCKY.

Anderson	Lawrenceburg	Aug. 16 19
Bourbon	Paris	Sept. 6-10
Boyle	Danville	Aug. 2-5
Campbell	Alexandria	Aug. 30-Sept. 3
Crittenden	Marion	Oct. 18-21
Daviess	Owensboro	Oct. 11-15
Fayette	Lexington	Aug. 30-Sept. 3
Harden	Elizabethtown	Sept. 13-16
Henderson	Henderson	Oct. 4-8
Jefferson	Fern Creek	Aug. 23 25
Kenton	Covington	Aug. 23-27
Madison	Kirksville	July 22-23
Mason	Germantown	Oct. 12-15
Muhlenberg	Greenville	Oct. 19-22
Nelson	Near Bardstown	Sept. 6-9
Pulaski	S merset	Sept. 13 16
Shelby	Shelbyville	Aug. 23-26
Union	Uniontown	Aug. 16-20
Warren	Bowling Green	Sept. 7-10

KENTUCKY DISTRICT.

Youn[illegible]	[illegible]aysville	Aug. 17-20

LOUISIANA.

Coddo	Shreveport	Nov 8-12

MAINE.

Androscoggin	Lewiston	Oct. 4-6
Cumberland	Gorham	Sept. 27-29
Franklin	Farrington	Oct. 4-6
Franklin	Phillips	Oct. 11-13
Kennebec	Readfield	Sept. 27-29
Kennebec	Waterville	Sept. 27-28
Knox	Rockland	Sept. 27-30
Lincoln	Dama iscotta	Oct 4-6
No. Aroostooke	Presque Isle	Sept. 13-15
Oxford	South Paris	Sept. 27-29
Penobscot	Exeter	Sept. 27 28
Somerset	Skowhegan	Sept. 20-22
Washington	Cherryfield	Sept. 28 29
Washington	Machias Park	Sept. 21-22
York	Biddeford	Sept. 27 29

MAINE DISTRICT.

Central Washington Agricultural Society	Machias	Sept. 21-22
York	Cornish	Sept. 13-15

MARYLAND.

Cecil	Elkton	Oct 4 7
Frederick	Frederick	Oct. 11-14
Harford	Bel Air	Oct. 11-14
Kent	Worton Station	Sept. 20-23
Talbot	Easton	Sept. 20 23
Washington	Hagerstown	Oct. 17-20

MARYLAND DISTRICT.

Caldwell	Hamilton	Aug 30-Sept. 2

MASSACHUSETTS.

Barnstable	Barnstable	Sept. 27-28
Berkshire	North Adams	Sept. 20 22
Berkshire	Great Barrington	Sept. 28-30
Berkshire	Pittsfield	Sept. 13-15
Bristol	Taunton	Sept. 27-30
Dukes	West Tisbury	Oct 4-6
Essex	Peabody	Sept. 27-28
Eastern Hampden	Palmer	Sept. 13-14
Franklin	Greenfield	Sept. 29-30
Hampden	Holyoke	Sept. 21-22
Hampshire	Cummington	Sept. 27-28
Plymouth	Hingham	Sept. 27-28
Plymouth	Bridgewater	Sept. 21-23
Worcester	Worcester	Aug. 30-Sept. 2
Worcester	Sturbridge	Sept. 15-16

MICHIGAN.

Antrim	Bellaire	Sept. 28 30
Allegan	Allegan	Oct. 4-7
Barry	Hastings	Sept. 27-30
Bay	Bay City	Sept. 14-16
Berrien	Benton Harbor	Sept. 14-17
Eaton	Charlotte	Oct. 4-7
Calhoun	Marshall	Oct. 4-7
Gratiot	Ithaca	Sept. 27-30
Genesee	Fenton	Oct. 4-7
Genesee	Flint	Sept. 19 23
Grand Travers	Travers City	Oct. 4-7
Hillsdale	Hillsdale	Oct. 4-7
Jackson	Jackson	Sept. 19-23
Kalamazoo	National Park	Oct. 4-7
Kent	Grand Rapids	Sept 19-23
Lenawee	Adrian	Sept 27 30
Macomb	Armada	Oct. 5 7
Mason	Ludington	Sept 13-16
Midland	Midland City	Sept 14-16
Monroe	Petersburg	Oct. 4-6
Montcalm	Greenville	Oct. 4-6
Oakland	Milford	Oct. 4-6
Oakland	Pontiac	Sept. 27-30
Ogemaw	West Branch	Sept. 27-29
Osceola	Evart	Sept. 28-30
Ottawa	Berlin	Sept. 27-30
Tuscola	Vassar	Sept. 27-30
Van Buren	Paw Paw	Sept. 28-30
Washtenaw	Ypsilanti	Sept. 27-30

MICHIGAN DISTRICT.

Buren	South Haven	Oct. 5-7
Cass	Dowagiac	Oct. 4-7
Ingham	Stockbridge	Oct. 4-7
Lapeer	Hadley	Oct. 4-6
Wayne	Plymouth	Oct. 4-7

MINNESOTA.

Anoka	Anoka	Sept. 6-8
Brown	New Ulm	Sept. 19-21
Chicago	Rush City	Sept. 6-9
Clay	Clyndon	Oct. 4-6
Carver	Chaska	Sept. 23-24
Chippewa	Montevideo	Sept. 24—
Faribault	Winnebago	Sept. 29-Oct. 1
Fillmore	Preston	Sept. 21-23
Hubbard	Park Rapids	Sept. 7-8
Lyon	Marshall	Sept. 13-15
Morrison	Little Falls	Aug. 30-Sept. 1
Mower	Austin	Sept. 13 15
Nicollet	St. Peter	Sept. 7-8
Redwood	Redwood Falls	Sept. 21-23
St. Louis	Duluth	Oct. 1
Sibley	Arlington	Sept. 28-30
Scott	Shakopee	Sept. 7-8
Todd	Long Prairie	Sept. 20-22
Watonwan	Medelia	Sept. 22-24

MINNESOTA DISTRICT.

Blue Earth	Mankato	Sept. 20-23
Goodhue	Red Wing	Sept. 1-3
Olmsted	Rochester	Sept. 5-10
Stearns	St. Cloud	Sept. 27-29

MISSISSIPPI.

Sharkey	Rolling Fork	Oct. 11-15

MISSISSIPPI DISTRICT.

Monroe	Aberdeen	Oct. 25-28

MISSOURI.

Audrian	Mexico	Aug. 9-13
Atchison	Tarkio	Aug. 30-Sept. 2
Buchanan	St. Joseph	Sept. 12-17
Callaway	Fulton	Aug. 23-27
Carroll	Tina	Sept. 20-24
Cape Girardeau	Cape Girardeau	Oct. 11-15
Chariton	Keytesville	Oct. 4-8
Clark	Kahoka	Aug. 29 Sept. 2
Dallas	Buffalo	Sept. 28-Oct. 1
Franklin	Washington	Sept. 8 10
Greene	Springfield	Sept. 5-10
Grundy	Trenton	Sept. 6-9
Jackson	Kansas City	Sept. 15-Nov. 1
Jasper	Sarcoxie	Oct. 4 8
Johnson	Holden	Aug. 23-26
Lafayette	Higginsville	Aug. 23-27
Lewis	La Grange	Aug. 23 26
Livingston	Avalon	Aug 30 Sept. 2
Marion	Hannibal	Aug. 30-Sept. 3
Marion	Palmyra	Oct. 12-15
Mercer	Princeton	Aug. 30-Sept. 2
Moniteau	California	Sept. 20-23
Monroe	Paris	Sept. 13-17
Nodaway	Maryville	Sept. 19-24
Pettis	Sedalia	Aug. 15 20
Platte	Platte City	Aug. 30—
Putnam	Unionville	Sept. 21-24
St. Francis	Farmington	Sept. 6-10
Shelby	Shelbina	Sept. 6-9
Shelby	Shelbyville	Aug. 29-Sept. 2
Sullivan	Milan	Sept. 14 17

MISSOURI DISTRICT.

Boone	Columbia	Aug. 16-20
Caldwell	Hamilton	Aug. 30-Sept. 2
Drew	Monticello	Oct. 4-7
Harrison	Ridgeway	Sept 20—
Holt	Mailland	Sept. 5-9
Lewis	Williamstown	Sept 19 24
St. Clair	Appleton City	Sept. 7 10
Saline	Marshall	August 2-5

NEBRASKA.

Adams	Hastings	Sept. 6-9
Antelope	Neligh	Sept. 28-30
Boone	Albion	Oct. 4-6
Buffalo	Kearney	Sept. 27-30
Butler	David City	Oct. 4-7
Clay	Clay Centre	Sept. 27-30
Dixon	Ponca	Sept. 6-9
Dodge	Fremont	Sept 27 30
Franklin	Franklin	Sept. 21-23
Gage	Blue Springs	Sept. 20-23
Hall	Grand Island	Sept. 20 24
Hitchcock	Calbeston	Sept. 28-30
Holt	O'Neill	Oct. 4 7
Jefferson	Fairbury	Sept. 27 30
Johnson	Tecumseh	Sept. 6 9
Knox	Creighton	Sept. 20 23
Lancaster	Lincoln	Sept. 9-16
Merrick	Central City	Oct. 6-8
Nemaha	Auburn	Oct. 4-7
Nuckolls	Nelson	Sept. 21-23
Otoe	Syracuse	Sept. 27 30
Polk	Osceola	Sept. 20 30
Richardson	Salem	Sept. 6-9
Sarpy	Papillion	Sept. 20-23
Seward	Seward	Sept. 28-Oct. 1
Thayer	Hebron	Sept 6-8
Valley	Ord	Sept. 5-8
Webster	Red Cloud	Sept. 6-9
York	York	Sept. 6-9

NEBRASKA DISTRICT.

Cass	Weeping Water	Aug. 30-Sept. 2
Richardson	Falls City	Sept. 26 30
Saline	Friend	Sept. 4-7

NEW HAMPSHIRE.

Belknap	Laconia	Sept. 6-9

NEW JERSEY.

Atlantic	Egg Harbor City	Sept. 23-26
Burlington	Mount Holly	Oct 10-15
Cumberland	Bridgeton	Sept. 6-8
Essex	Waverly Park	Sept 12-17
Hunterdon	Flemington	Sept. 27 30
Mercer	Trenton	Oct. 4-7
Monmouth	Freehold	Sept. 13-15
Salem	Woodstown	Sept. 13 15
Somerset	Somerville	Oct. 4-6
Sussex	Newton	Oct. 4-7

NEW YORK.

Alleghany	Cuba	Sept. 13-16
Alleghany	Angelica	Sept. 20-22
Broome	Whitney Point	Sept. 6-9
Chautauqua	Jamestown	Sept. 5 8
Chemung	Elmira	Oct. 4-7
Dutchess	Washington Hollow	Sept. 27 30
Essex	Westport	Sept. 5-7
Franklin	Malone	Sept. 27 29
Fulton	Johnstown	Sept. 6-8
Genesee	Batavia	Sept. 20-22
Jefferson	Carthage	Sept. 6-8
Lewis	Lowville	Sept. 13 16
Livingston	Geneseo	Oct. 6 7
Montgomery	Fonda	Aug. 31-Sept. 3
Oneida	Rome	Sept. 19-23
Onondaga	Syracuse	Sept. 20-23
Ontario	Canandaigua	Sept 28 30
Orleans	Albion	Sept. 22-24
Oswego	Mexico	Sept 27 29
Otsego	Cooperstown	Sept. 19 21
Putnam	Carmel	Sept. 20-23
Queens	Mineola	Sept. 27 30
Rensselaer	Lansingburgh	Sept. 13-16
Rockland	Spring Valley	Sept 27-29
Saratoga	Ballston Springs	Sept. 6-9
Schoharie	Schoharie	Sept. 27 29
Seneca	Waterloo	Sept. 27-29
Steuben	Bath	Sept. 27 30
Steuben	Hornellsville	Aug. 29-Sept. 2
St. Lawrence	Canton	Sept. 13-15
Suffolk	Riverhead	Oct. 4-6
Sullivan	Monticello	Sept. 6 8
Tioga	Owego	Sept. 6 8
Tompkins	Ithaca	Sept. 14-17
Washington	Fort Edward	Sept. 13-16
Wayne	Lyons	Sept. 21-23
Westchester	White Plains	Sept. 26-Oct. 1

NEW YORK DISTRICT.

Cattaraugus	Randolph	Sept. 26 29
Ulster	Ellenville	Sept. 27-29
Wyoming	Perry	Sept. 29-30

NORTH CAROLINA.

Cumberland	Fayetville	Nov. 9-11
Wake	Raleigh	Oct 18-22

NORTH CAROLINA DISTRICT.

Pasquotank	Elizabeth City	Oct. 25-27
N. C. Grange Encampment and Farmers' Institute	Mount Holly	Aug. 10-13
Nash	Rocky Mount	Oct. 3 6
Wayne	Goldsboro	Oct. 26 28

OHIO.

Adams	Winchester	Sept. 27-30
Ashtabula	Jefferson	Sept. 27 30
Athens	Athens	Sept. 28-30
Berry	New Lexington	Sept. 28-30
Brown	Georgetown	Oct. 4-7
Carroll	Carrollton	Oct. 4 6
Champaign	Urbana	Sept. 6 9
Clarke	Springfield	Aug. 22-26
Clinton	Sabina	Aug. 22-26
Clinton	Wilmington	Aug. 16-19
Cuyahoga	Chagrin Falls	Sept. 6-9
Darke	Greenville	Sept 12-16
Defiance	Defiance	Aug. 29-Sept. 3
Delaware	Delaware	Sept. 13-16
Erie	Sandusky	Sept. 20 23
Fairfield	Lancaster	Oct. 11-15
Fayette	Washington	Aug 23-26
Franklin	Columbus	Aug. 29 Sept. 2
Fulton	Wauseon	Sept. 20-23
Gallia	Gallipolis	Sept. 15-17
Guernsey	Washington	Sept. 28-30
Hamilton	Carthage	Aug. 16-19
Hancock	Findlay	Sept. 27-30
Harrison	Cadiz	Sept. 27-30
Henry	Napoleon	Sept. 13-16
Highland	Greenfield	Oct. 4 7
Highland	Hillsboro	Aug. 2-5
Hocking	Logan	Oct. 6-8
Holmes	Millersburg	Sept. 27-30
Huron	Norwalk	Sept. 13 16
Jefferson	Smithfield	Sept. 21-23
Lake	Painsville	Sept. 20-23
Lawrence	Ironton	Sept. 14-16
Licking	Newark	Oct. 4 7
Licking	Hartford	Sept. 6-9
Licking	Pataskala	Aug. 23-26
Logan	Bellefontaine	Oct. 4-7
Lorain	Elyria	Sept. 27-30
Lucas	Toledo	Sept. 5 10
Mahoning	Canfield	Oct. 4 6
Marion	Marion	Oct. 11-14
Medina	Medina	Sept. 6 8
Mercer	Celina	Sept. 27-30
Miami	Troy	Oct. 3 7
Montgomery	Dayton	Sept. 27-30
Morgan	McConnellsville	Sept. 20-23
Morrow	Mt. Gilead	Oct. 4-7
Muskingum	Zanesville	Sept. 27 30
Noble	Sarahsville	Sept. 27-29
Ottawa	Port Clinton	Oct. 5-7
Paulding	Paulding	Sept. 13-16
Perry	Somerset	Oct. 18-20
Portage	Ravenna	Sept. 27-30
Preble	Eaton	Sept. 26-30
Putnam	Ottawa	Oct. 4-8
Richland	Mansfield	Sept. 27 30
Ross	Chillicothe	Aug. 9 12
Sandusky	Fremont	Oct. 4 7
Seneca	Tiffin	Sept. 27-30
Stark	Canton	Sept. 26 30
Stark	Marlboro	Oct. 6 8
Summit	Akron	Oct. 5-8
Trumbull	Warren	Sept. 8-10
Tuscarawas	Canal Dover	Sept. 27-30
Union	Marysville	Sept. 27-30
Van Wert	Van Wert	Sept. 6 9
Warren	Lebanon	Sept. 6-9
Washington	Marietta	Sept. 14-16
Wayne	Orrville	Sept. 13-16
Williams	Montpelier	Sept. 13-16
Wood	Tontogany	Sept. 26-30
Wyandotte	Upper Sandusky	Oct. 4-6

OHIO DISTRICT.

Ashtabula	Conneaut	Sept. 14-16
Belmont	Barnesville	Oct. 4-7
Champaign	Mechanicsburg	Oct. 4 7
Defiance	Hicksville	Sept. 20-24
Greene	Jamestown	Aug. 16-19
Lorain	Wellington	Aug. 23-27
Pickaway	Adelphi	Aug. 16-19
Portage	Deerfield	Sept 22-24
Portage	Garrettsville	Sept 12-14
Richland	Shelby	Sept. 13 16
Vinton	McArthur	Sept. 7 9

PENNSYLVANIA.

Armstrong	Parker	Sept. 20 23
Beaver	Beaver	Sept. 27 30
Bradford	East Towanda	Sept. 27-29
Bradford	Troy	Sept. 13 16
Bucks	Doylestown	Oct. 4-7
Butler	Butler	Sept. 13-16
Butler	Millerstown	Sept. 6-8
Clarion	Clarion	Sept. 27-30
Columbia	Berwick	Sept. 21-24
Columbia	Bloomsburg	Oct. 12-15
Crawford	Conneutville	Oct. 5-7
Dauphin	Gratz	Sept. 20-24
Erie	Wattsburg	Oct 4 6
Fayette	Uniontown	Oct 4-7
Green	Carmichaels	Oct. 12-13
Indiana	Indiana	Oct. 4-7
Jefferson	Brookville	Sept 20-23
Lackawanna	Scranton	Sept 20 23
Lancaster	Lancaster	Aug. 29 Sept. 3
Lehigh	Allentown	Sept. 26-30
McKean	Port Allegheny	Sept. 13-16
Mercer	Mercer	Sept. 21-23
Mercer	Stoneboro	Sept. 28-30
Perry	Newport	Sept. 20-23
Sullivan	Forksville	Oct. 5-7
Susquehanna	Great Bend	Sept. 14-16
Susquehanna	Hartford	Sept. 25-29
Susquehanna	Montrose	Sept. 20-23
Tioga	Wellsboro	Sept. 20-23
Venango	Franklin	Sept. 6-9
Washington	Washington	Sept. 13-16
Wyoming	Finkhannock	Sept. 14-16
York	York	Oct. 4 7

PENNSYLVANIA DISTRICT.

Chester	Oxford	Sept. 28-30
Crawford	Cochranton	Sept. 14-16
Crawford	Woodcock	Sept. 21-23
Washington	Burgettstown	Oct. 6
Washington	Sandy Plains	Sept. 27-29
York	Hanover	Sept. 20-23

RHODE ISLAND.

Washington	West Kingston	Sept. 13-15
Washington	Westerly	Sept. 13-15

SOUTH CAROLINA.

Chester	Chester	Oct. 25-28
Darlington	Darlington C. H	Oct. 26-28

TENNESSEE.

DeKalb	Alexandria	Sept. 22-24
Dyer	Dyersburg	Oct. 18-23
Greene	Greeneville	Sept. 22-24
Giles	Pulaski	Sept. 27-Oct. 2
Monroe	Stillwater	Sept. 20-23
Obion	Union City	Oct. 4-8
Wilson	Lebanon	Sept. 8-10

TEXAS.

Shelby	Shelbyville	Sept. 6-10
Tarrant	Fort Worth	Oct 5—

VERMONT.

Franklin	St. Albans	Sept. 7-9
Rutland	Rutland	Sept. 20-22

VIRGINIA.

Accomac	Keller	Aug. 30 Sept. 2
Augusta	Staunton	Oct. 18-21
Culpepper	Culpepper	Sept. 7-8
Fairfax	Grange Camp	Aug. 11-18
Frederick	Winchester	Oct. 11-14
Loudoun	Leesburg	Sept. 13-15

VIRGINIA DISTRICT.

Albemarle	Scottsville	Oct. 5-7

WEST VIRGINIA.

Harrison	Clarksburgh	Sept. 27-30
Jackson	Ravenswood	Sept. 13-16
Mason	Point Pleasant	Aug. 23-26
Monroe	Alderson	Sept 27-30
Tyler	Middletown	Sept. 14-16

WISCONSIN.

Barron	Chetek	Sept. 6-8
Dane	Madison	Oct. 3-8
Dodge	Beaver Dam	Oct. 3-5
Grant	Lancaster	Sept. 21-23
Green	Monroe	Sept. 14-17
Iowa	Dodgeville	Sept. 27 30
Jefferson	Jefferson	Sept. 27-30
Jefferson	Watertown	Sept. 19 23
Kewaunee	Kewaunee	Oct. 3-5
La Crosse	West Salem	Sept. 26-29
Manitowoc	Manitowoc	Sept. 26-29
Marathon	Wausau	Sept. 23-25
Ozaukee	Saukville	Sept. 27-28
Pepin	Durand	Aug. 31-Sept. 2
Rock	Janesville	Sept. 6-9
Racine	Racine	Aug. 29-Sept. 3
Sauk	Baraboo	Sept. 27 30
Sheboygan	Sheboygan Falls	Sept. 20-23
Taylor	Medford	Sept. 28-30
Vernon	Viroqua	Sept. 21-23
Walworth	Elk Horn	Sept. 20-23
Washington	West Bend	Sept. 28-30
Waukesha	Waukesha	Sept. 6-9
Wood	Grand Rapids	Sept. 20 26

WISCONSIN DISTRICT.

Fond-du-Lac	Fond-du-Lac	Sept. 27-30
Portage	Stevens Point	Aug. 30-Sept. 2

WYOMING.

Laramie	Cheyenne	Sept. 6-9

CANADA, ETC.

Addington	Newburgh	Oct. 8 —
District Leeds Co	Newboro	Sept. 20-21
Lincoln Co	Smithville, Ont	Oct. 6-7
Middlesex Co	Strathroy, Ont	Oct. 4-5
Norfolk	Simcoe, Ont	Oct. 18-10
Northern Exhibition	Walkerton, Ont	Oct. 4-7
Oxford Co	Otterville, Ont	Oct. 7-8
Peninsular Fair, Kent Co., Chatham, Ont.		Sept. 26-29
Port Perry	Ontario	Sept. 27 30
Prince Edward Island	Charlottetown, P. E. I	—
Sherbrooke	Quebec	Sept 13-16
Simcoe	Cookstown	Oct. 7-8
Central Exhibition	Guelph, Ont	Sept. 20-22
Victoria	Lindsay, Ont	Sept. 20-22
Yarmouth	Nova Scotia	Oct. 6-7
York	Toronto	Sept. 5-17

The Ocean Circuit Wreck.

"We closed the Ocean Circuit on July 16—Charles MacGeachy and I," said Alexander Comstock to a MIRROR reporter, "for the simple reason that it was impossible to conduct it without a loss every minute that it existed. The experience was gained at the expense of my pocketbook to the extent of several thousand dollars. We opened with The Private Secretary on June 15 The receipts the opening night were less than $50 and the aggregate for four performanceswas a little over $200 The next week the same company played The Rajah for three performances to less than $125. Edwin Thorne's four performances of The Black Flag drew less than $200 We had arranged for a special Sunday night entertainment at Long Branch, consisting of a lecture descriptive of Grant's Tour Around the World. We opened to exactly $3 75 The tour ended that night. We had great hopes of the Fourth of July week. We had a minstrel show and a Humpty Dumpty. In spite of a brass band and all the usual embellishments of burnt-cork, four performances drew less than $250

"One night, when the house held $17, one of the vocalists perpetuated a sad bit of satire by singing 'A Light House by the Sea.' Humpty Dumpty played to an average of $15 a night. Barry and Fay, in spite of an excellent performance, did a poor business. But the climax was reached in the engagement of the Thalia Opera company. There is a great German population at the Branch, and the announcement of the engagement was hailed with glee. There were sixty people on the stage and seventeen musicians in the orchestra. I counted thirty people in the auditorium down stairs and three in the balcony the first night. The second night was about the same. That settled me, and the circuit, so."

The Actresses' Corner.

Some one has said that the press can do anything. They may railroad boodlers, erect monuments, and stir up revolutions, but I'll be blamed if they can regulate the heads—the female heads—of the people.

"Big hats must go!" was the fiat of the newspapers. They went to work with big type and cartoons—with sarcasm, ridicule and all the weapons in their arsenals. The big hats walk into theatres as plentifully as ever. They aided and abetted Mr. Frohman in his effort to unhat us; not a dozen women in a theatre will show up without a bonnet.

* * *

There's a degree of uncertainty as to what may occur on top of your head that would entail unending anxiety on us if we took off our bonnets. And there's the misery of thinking what may happen to one's hat left alone in a dressing-room. I had a taste of that at a wedding the other day. Some of the guests wore showy full-dress bonnets and kept them on; but for others, who chose to lay them aside, a room was provided. The "help" was "called," and as big and greasy a wench as ever stepped, went up from the kitchen to survey the treasures left with the mulatto chambermaid. There they stood, before a bed strewn with the hats of the invited guests. Dinah took up a Gainsborough, put it on her wool, and said:

"Oh! how's that fur me? Ain't that too much?"

Then she picked up a pink crepe with maroon tips and a maroon velvet band that passed under the chin, cocked it on her "har," and surveyed herself.

"Massy! what a thin neck Miss Jimmins must done gone an' have. 'At bow don't half meet," and the velvet band was dragged taut under the sooty chin.

"There's a heap o' tryin' on, honey, when de white folks leaves dere pretty hats aroun lose," said old Dinah as she saw me enter. And that sentence would ring in my ears as I laid off a treasure of a hat in a dressing-room.

* * *

The English papers say the "favorite American fashion of wearing a long strip of mull tied round a hat, with streamers down the back," is gaining ground. In the name of the Eden Musee and the wax-works therein, who wears that style of thing here? I haven't seen a streamer down any one's back in a decade.

But, in a letter I got the other day from London, I read that Olga Brandon was seen in a landau, looking well and dressed magnificently—a crimson crepe-shirred hat on her dark head, with a torrent of water-lilies streaming down over her shoulder from off its nigh side.

Olga had a mother—a Russian by birth—who arrived in town about a month before Brandon appeared in London. She was a clever woman. She gave one look at her daughter, another at her surroundings, and she bought tickets for Europe at once.

* * *

I tell you, when you are in doubt go see Low and book for London. In the same letter that told of Brandon and her magnificence, I had a description of the toilettes conspicuous at the opera when poor old Colonel Mapleson came to great grief. Neither orchestra nor chorus would lift hand or voice until the attenuated treasury ghost should walk. So the audience was dismissed, and Patt, raving, swore that was "the last time she would ever entertain a business proposition from anyone bearing the storied name of Mapleson." But before the word reached the front of the house, several parties had arrived and were in the cloak-room with my friend. Two women, past the flush of youth, with rather hard faces, and none of the roundness of limb distinguishing the mature British matron, were carefully laying aside elegant wraps. Those wraps disclosed full-dress toilettes. One, of the loveliest black thread lace over white silk and on the lady's throat strings of massive pearls and round her head fourteen rows like a crown; and her black long gloves were embroidered with seed-pearls on the back and edged at the top with a row of large irregular-shaped pearls. An enormous fan of white ostrich feathers was fastened at the shoulder by a splendid string of pearls. The other lady, a trifle younger, wore rose-pink crepe, with a huge bouquet of stephanotis and gardenias that perfumed the room.

* * *

My friend exclaimed at the beauty of the flowers lying on a table as she entered, and the rose-pink lady, with surpassing good nature, tore off a big section and said: "Pin them on your black dress: they will look so well. They came from my sister's hot-house. Americans are always crazy about them when they get here. There aren't any to speak of in the States."

Then turning to the other she said: "Come on, Vic; hubby will be tired of waiting." Was the regal female Victoria? asked my friend of her fluttering republican form of heart.

She followed after to the door and met her escort in the lobby. This escort was Harry Sargent, the New York theatrical *avant courier*, and he knows everybody.

"Who are they? Is it possible you don't know? Victoria Woodhull and her sister Tennie Claflin—married to some kind of British lords are fine ladies at this time."

* * *

The old mother of those women fifteen years ago told the writer of this column that she "see wisions—continually see wisions—with Victory a riding in a coach drawed by white horses, an' she crowned and bowin' to the crowds a follerin'."

These surprising visions have had partial fulfilment. It's a marvelous change from a twenty-dollar-a-month flat in Eleventh street to a family estate and a country-seat in the best part of England; from a waterproof and sandal rubbers as a pretty house dress to point lace and rose crepe.

* * *

No family ever had such ups and downs in New York as the Woodhull and Claflin party; but they seem to have got a secure spot on top this time.

* *

What a Dorothy Draggletail time we have had of it this week! General Debility has been the great foe of the sex; but General Humidity knocked us out this time and ruined our ammunition. Those ladies who carefully prepared ravishing toilettes of diaphanous materials, had the indescribable agony of witnessing its collapse and knowing for that gown there was no resurrection. Organdies can be pressed out, but the expensive, cobwebby foreign tissues admit of no such renovation. They shrivel with moisture, and 'draw," as dressmakers say. Many a gorgeous toilette has been utterly destroyed this last ten days by the enemy, General Humidity. There are rains and rains—rains that are satisfied by making things wet outside. Here was a dripping atmosphere that invaded wardrobes and leaked into tightly closed drawers. Woe be to that damsel who was doing a watering-place last week with nice cotton and muslin clothes. She must have condemned the entire Cotton Board and refused to notice a broker who encouraged the growth of a material so desperately dangerous under atmospherical conditions as cotton proved to be.

At least that's the experience of

FROU-FROU.

On the Lookout.

Whoever has followed closely THE MIRROR editorials will have noticed that, as well in the undercurrents as in the main stream, it has steadily kept its helm a-port to reach a certain landing.

It has never lost sight of the interest of the profession to be elevated and advanced to a clearer outlook and a sure result.

In the performance of our plain duty we have at different times undertaken to promote special issues which seemed to us to come under the demand of urgency. We have not failed in such cases to put our shoulders to the wheel and press forward, with such vigor as we could, to the goal.

This we have been fortunate enough in all cases to reach and to make a good report of benefit to our clients—the histrionic guild.

Sir Walter Scott, in one of his novels, puts forth the opinion that no horseman ever rode through a country village at speed without having at his horse's heels a cry of all the curs of the neighborhood. Our experience has been much better than that, for we have found ourselves generally followed by the acclaim of all the good blood of our bailiwick.

From time to time, in our own vindication and success, in which our readers participated, we have placed the testimonials of our fidelity and usefulness on record.

If in lending a hand to the erection of the Actors' Fund Monument, for example, THE MIRROR has acquired an increase of respect and esteem, it may be claimed that it has worked in the right direction.

Whatever aggrandizes the actor rightfully promotes art and attaches more closely to its pursuit the best support and the best public.

We confidently refer to our columns to make good our assertion that in all the events in which this journal has taken a part the observer will find manifest the encouraging blazon Excelsior.

And we have not grown weary and been content with what has been accomplished; we go to other provinces and seek out other means of strengthening, consolidating and harmonizing the great family of the stage.

With this intent we shall not be easily turned aside by casual carpers and the bickering mockers of the wayside.

As regarding the establishment of a high standard of drama, cultivated action and sagacious management as worthy objects, we leave to others, who have a different ambition, to set out their garbage vessels to public view, but to be prohibited from placing them where they will offend healthy nostrils and obstruct lawful travel.

Without presumption, we think THE MIRROR may at this time claim to be under gallant headway, with favoring gales and with the benison of *bon voyage* attending it; bearing safely its full freightage of true friends and voyagers—a well selected cargo of healthful fruitage.

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Lamar, Mo	3500	800	Brown & Avery
Fort Scott, Kas	14000	900	W. P Patterson
Butler, Mo	5000	800	Don Kinney
Parsons, Kas	4000	900	Lot L. Baird
Webb City, Mo.	4000	800	James R. Ellis
Paola, Kas	4000	600	L. D. White
Joplin, Mo	12000	900	H. H. Haven
Rich Hill, Mo.	6000	800	T. D. Sanderson

W. P. PATTERSON, President,
Fort Scott, Kas.
LOT L. BAIRD, Secretary,
Parsons, Kas.

General information in regard to the Circuit, railroad connections, etc., will be cheerfully furnished by the Secretary or President.

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Gossip from Manchester.

MASCONOMO HOUSE.
MANCHESTER BY-THE-SEA, July 25, 1887.

"Praise the sea, but keep on land," is the prudent advice followed by most of the Summer sojourners in this delicious place. The genial Gulf Stream that warms the New Jersey and Long Island watering-places seems to have given the Massachusetts coast the go-by, while some frigid Polar cousin sneaks down along it and causes the venturesome occasional bather to feel like a bottle of Clicquot in a cooler. But there are other amusements, besides laving in the deep, in abundance—amusements more beguiling to the wanderer from the bricks and mortar and clang of the West.

Manchester is the place of all places to dawdle over the latest novel, to carry on a harmless flirtation with one of the pretty girls of which the Masconomo has a monopoly, to drink ocean breezes and whiskey-punches. The thermometer is never unkind to the Manchesterians. Friday and Saturday last logs flamed on the brass handirons in the quaint-tiled fireplaces that face the four corners of the hall in the centre where the corridors intersect, and a good many people were not above hugging the cheerful blaze.

Local option is the rule in Massachusetts, but while the natives of this place have declared in favor of prohibition there is no trouble on that score at the Masconomo. The bar is situated in the basement and is reached by tortuous stairs and dark passageways. They call it the engine-room, and when one man wants to ask another to drink he always says, "Will you descend and oil the machinery?" This custom of lubricating liberally invariably prevents friction.

As I have already intimated, whiskey-punch is the popular beverage. Everybody drinks it, from the old ladies to the babies. Emil, the chief engineer, is an artist in the preparation of this seductive article. He utilizes the ingredients so skilfully that the partaker swears he can imbibe a score without hilarious effects. But, take my modest word for it, he can't do any such thing.

Perhaps the reason why everybody takes kindly to the whiskey punch is the inability of the engine-room to compound any other drink in perfection. The fizzes, sours, slings, juleps, cocktails, etc., are as unlike the real thing as are the so-called American drinks at the Gaiety bar in London.

If Eden had a seashore, it must have been like Manchester. None of the Atlantic water-ing-places, from Old Point Comfort to Bar Harbor, can compare with it for mingled marine and landscape beauty. The village itself is quaint, old-fashioned and peculiarly noticeable in respect to the proverbial New England thrift and order. The houses are for the most part old, with brass knockers, prim porches and spick-and-span dimity curtains at the windows. The cottages belonging to the Summer residents are charmingly diversified in architecture, although the Queen Anne style is most prevalent. The grounds are kept in excellent condition, and Woodman-spare-that-tree Morris would have found inspiration in the noble oaks and lofty pines that tower above the rolling hills. To the very ocean's edge rich vegetation stretches, for, except along the beaches, the soil is opulent and the singular sight is seen of waving fields and bosky groves kissing the rocky battlements and sandy borders of the sea. The drives are exquisite, branching in all directions and leading through a most picturesque country. The road to Chebacco, I believe, is the most delightful, but we are reserving it for the day when the cockles of Dr. Robertson's heart warm sufficiently to take the party of fifty-five he has incautiously invited to go there and lunch on lake trout and Pommery Sec.

Manchester, like nearly every pleasant Summer seacoast resort, has its theatrical colony—next to Long Branch perhaps the oldest in the country. The most imposing residence is the Conway homestead, a fine mansarded dwelling looming high above its neighbors on a rocky hill, from whose piazzas a splendid sweep of ocean, bay and wooded landscape is viewed. The lamented F. B. Conway, when he erected it, followed Scriptural authority and builded on a rock. The wintry storms that have wrecked several cottages in the vicinity have passed this defiant one harmless by. Mr. and Mrs. Osmond Tearle occupy it this year with their children and relatives. Tearle is the picture of manly vigor. His face is tanned like a mariner's, his muscles are like wrought-iron, and he has gotten rid of all superfluous flesh. He is one of the few that sports with Neptune daily, and a more athletic personage it would be hard to find emerging from the bath. His little rosy-cheeked son—who combines the beauty of the mother and the robust health of the father—generally accompanies him into the surf. He doesn't know what fear means. Mrs. Tearle is a charming hostess, as a number of us who lunched sumptuously at the hospitable Conway cottage yesterday can bear witness. The household further comprises that stalwart and good-looking fellow, Fred Conway (who is a tremendous card with the ladies), and the well-known singer, Lillian Conway. Tearle contemplates with lively satisfaction the prospect of his season under Abbey at Wallack's, which will enable him to do the vine and fig-tree business the year round.

Mrs. D. P. Bowers lives in a pretty house not far from the Tearles, with her son and her daughter, Mrs. Frank Bennett, who formerly acted at Daly's. The other day, when I called there, returning from a fishing trip to Eagle's Head, I found Mrs. Bowers equipped in a comfortable gown, shut up in a room where noise could not penetrate, immersed in the study of the leading role in her new play.

The Czarina. "Jibbenainosay" Proctor dwells with his daughter, Agnes, a little distant in a white cottage half covered with creeping vines and surrounded by towering hollyhocks and other old fashioned flowers. Proctor has retired from the stage, but still observes from his rural bower the course of things theatrical with hearty interest.

John Gilbert is one of the best known cottagers here, and yet his cottage is the least known—the inside of it, at all events. The old gentleman spends a good deal of his time sitting in an easy chair on his porch, where he can take the air and at the same time warn off trespassers. They call him the "reckless spendthrift," for some reason or other. The oldest inhabitant cannot remember seeing anybody not of the Gilbert household enter the portals of his house. A legend is extant, told in choice Massachusetts twang, of how—years and years ago—Mr. Gilbert, in a moment of temporary aberration, invited Edwin Eddy and E. L. Davenport to pay him a visit. They came from Boston and were met at the front gate by their host.

"You must be thirsty, gentlemen," said the benevolent old gentleman.

"Frankly, we are," replied Eddy, whose throat was dry and cindery.

"Permit me to offer you a drink," continued Mr. Gilbert—"a drink from the finest well in Manchester."

When the old oaken bucket had been sampled by the visitors, Mr. Gilbert inquired with unconcealed interest:

"How long are you going to stay?"

"Well, that depends on the trains. When do they leave?"

"If you walk fast you can catch one that goes in about fifteen minutes."

"Good-bye!" yelled the actors, who grabbed their grips and by dint of running made the train.

The Masconomo House is superbly situated. The grounds are spacious and park-like, the beach perfect, and the building itself not at all resembling the evesores that constitute the average watering-place hotel. It is a fine edifice, capacious, commodious and elegantly appointed. John Schoeffel is ubiquitous, managing the hostelry with the same skill that he manages a theatre. He and his gifted wife dwell in a cottage that adjoins the hotel. Maude Harrison's mother and the vivacious Mrs. James Lewis are their guests at present. The sojourners at the Masconomo crowd it to repletion. They are chiefly wealthy Bostonians, although a New Yorker, who doesn't eat beans and talk like a provincial, is occasionally found. The Hubbites, I note, are as much devoted to show as to culchaw—perhaps a little more. The women wear big diamonds in profusion to breakfast and shimmer like electric lights at night. Even the "buds" are permitted to begem themselves and rival their elders in scintillating adornment. Almost everybody has a turnout, and the afternoon array of victorias, T and dog carts rivals in a modest way the glittering style of the Spring and Autumn diurnal pageant in the Central Park. The hop last Saturday night was an event that brought hundreds of fair women and brave men to the Masconomo through the pelting rain. The Salem Cadet Band discoursed excellent music and many gorgeous toilettes were revealed in the glare of the calciums that illuminated the piazzas. None were more effective, however, than those worn by Mrs. Schoeffel (who opened the ball), Mrs. Lewis and Mrs. Mai Ellis—a lady of whom I shall say something more anon. The order of dancing showed that in the sartorial art at least Bostonians are yet groping in the darkness of a dead-and-gone generation. Such dances as "waltz-polka," "Virginia reel," "waltz quadrille" and "Portland Fancy" were on the cards. Wild frolicsomeness is the main quality of these odd and—to benighted Gothamites—unheard-of dances.

Mrs. Ellis is a singularly amiable woman. She is a journalist by occupation, having held an important staff position on the Boston *Herald* for seven consecutive years, besides corresponding for a number of papers in other cities. She writes crisply and brightly, her articles showing a clever, workmanlike method not often possessed by our fair sisters of the quill. Much of her reputation has been acquired over the signature "Max Elliot," a *nom de plume* that is familiar to pretty nearly all New England newspaper readers. Mrs. Ellis is a copious writer. I am told that a stenographer takes down twelve or fifteen minion columns a week from her dictation.

When the term female journalist is mentioned one's mind naturally pictures a severe, angular, sharp-nosed, blue-goggled person, dressed like a crank, as unlovely in speech as in looks, and a nuisance around the sanctum and everywhere else. Mrs. Ellis is an extraordinary exception to the rule. She is plump and pretty, stylish and well-bred; she is equally at home in society or in bohemia; she talks well, dances like a sylph, and has all the men, old and young, at her feet. Singularly enough, the women don't envy her; they like her just as well as their brothers, fathers, sweethearts and husbands.

Just now everybody is in a state of excitement over the impending open-air performance of As You Like It for the benefit of the Actors' Fund. The grounds of the Masconomo have been cleared for dramatic action. There will be accommodation for 2,000 auditors on the level lawn between the hotel and the sea, while the actors will have a spacious greensward stage with wings of shrubbery and a picturesque background of trees. Rose Coghlan's wardrobe will be drawn upon to dress the players, and the properties will be brought down from the Boston Museum and Park. Dr. Robertson is going back to Maine for a stuffed deer—a very necessary "prop" in this realistic sylvan representation. The hour set for it (3 P.M.) insures comparative freedom from the sun's rays, and there is always a cool breeze or draught here. Mrs. Schoeffel is personally superintending the preperations for the affair, and that means that everything will be done to make it memorable. The cast is not quite complete—one or two important parts remaining to be filled—but it is sufficiently made up to warrant the prediction that the spectators will probably never again see so many distinguished actors in Sweet Will's pastoral play. Judge for yourself:

Rosalind	Rose Coghlan
Orlando	Osmond Tearle
Jaques	Frank Mayo
Duke Frederick	Fraser Coulter
Touchstone	Stuart Robson
Oliver	J. B. Mason
Jaques Dubois	George C. Boniface, Jr.
Sylvius	William Seymour
William	W. H. Crane
Le Beau	Fred Conway
Amiens	Lillian Conway
Audrey	Agnes Booth-Schoeffel
Celia	Minnie Conway
Charles the Wrestler	Harry Meredith

Mrs. Schoeffel is still looking for a Banished Duke and an Adam. If any compliant star of great repute feels a sudden wave of good-nature when he reads these lines, let him offer his services by telegraph to Mrs. Schoeffel at once. The cause and the occasion speak for themselves.

The Cadet Band will play the entr'acte music, and a large chorus, led by Barnabee and MacDonald, of the Boston Ideals, will render the greenwood songs. William Seymour directs the rehearsals.

Messrs. Schoeffel and Palmer are the managers of the business end of the enterprise. Scores of seats at $5 and $3 apiece have been bespoken already. They are secured by addressing Philip A. Shea at this house. Several Tally-Ho parties are coming from different places, and one hundred Bostonians will bring a tent and camp out the night before, as there isn't accommodation for them elsewhere. People are coming from all the neighboring watering-places—where the performance is a leading subject of conversation—and I hear that a crowd will come on a "special" from the Metropolis. A train leaves Boston at 12:10 for Manchester and returns at 8 in the evening. This will give Gothamites time to see the show, fill the inner man and take the New York night express home from the Hub.

On account of its novelty and the collective importance of the actors engaged in it, this pastoral performance will create, I doubt not, a veritable sensation. One thing is quite certain: the Fund will benefit largely by it.

I must cut this infernal screed short here. There is a wild, weird rumor afloat that Dr. Robertson is about to conduct the party of fifty-five to Chebacco, and everybody is summoned to get ready at once. The report is too good to be true. H. G. F.

P. S.—I thought so. No Chebacco to-day. The Doctor has seen a small cloud in the East and he thinks it will rain. I wonder if there *is* such a place as Chebacco?

Harkins in Gloster.

It is very much more difficult, and surely not less important, for an actor correctly to place his emphasis than it is for him correctly to place his accents. The correct placing of the one is always a matter that demands more attention and memory, while the correct placing of the other is often a matter that demands careful study and keen perception.

There is no good reason why every actor should not always place his accents correctly; there is, on the contrary, a very good reason why many actors often do not place their emphases correctly—they have not been endowed with sufficient intelligence to make it possible for them to do so.

It's not every man that can become a good reader, try as much as he may; but it is the duty of every man that pretends to act to make of himself as good a reader as he can. No actor ever has amounted to much that did not read well.

It was what came from the lips of the Keans and the Rachels, the Forrests and the Cushmans that made them the great players they were. And be assured these great artists never went before their audiences leaving anything to chance that could be settled beforehand. They were of opinion, every one of them, that there was one best way, and only one, to utter every line, and that best way they sought to discover before they felt they were prepared to undertake a personation.

Have we any players of that sort nowadays? Not many, certainly! If I were called upon to name those we have, I should begin—to the surprise, I am sure, of many—with Mr. Couldock. There are few, if any, of our players of serious parts that would not profit greatly by studying in Mr. Couldock's school.

The right placing of the emphasis is only one of several things that must be attended to to make a good reader, but it is the only thing that can be intelligently discussed on paper. It is quite as necessary that the inflections be correct, the time properly distributed, the pauses properly made and the spirit properly rendered, as it is that the right words be made emphatic. But the importance of these things can be made apparent only by oral illustration; hence the reason that I, when I have discussed the readings of some of our more prominent players, have confined myself to questions of emphasis.

The thing that actors pay least attention to, less even than they pay to emphasis, is the proper distribution of time, and yet this it is, more than any other one thing, that tends to make one's utterance natural and realistic; that puts into one's utterance that that makes it sound as though one were speaking one's own words, uttering one's own thoughts.

In reading, the proper distribution of time belongs more especially to the domain of art than does anything else the reader has to attend to. It is the thing last learned by Cleverness and one of the things never learned by Mediocrity. With skill in the distributing of time comes deliberation, a thing without which no reader can be really effective. Mr. Forrest always took at least six minutes to speak Hamlet's to-be-or-not-to-be silioquy, while no other actor I have ever seen took more than four, and some I have heard spoken it in less than three. Yet Mr. Forrest's six minutes did not seem so long to the auditor as the three minutes of the others. The others, to use the expression of a celebrated master of the art of delivery, "hadn't the trick." Mr. Forrest's six minutes, be it remembered, was not consumed in drawling over the words, big or little, after the fashion of so many whose chief ambition would seem to be to stuff each and every word with as much sound as possible. Oh, no!—when Mr. Forrest spoke, the words came clean-cut and sharply defined.

Mr. Forrest and Miss Cushman as readers were absolutely wonderful. There is now no player on the American stage worthy to unlatch the shoes of such as they.

My object in occasionally discussing the readings of some of our more prominent players is, assuredly, not to belittle them. No, my object is to make the readers of THE MIRROR, and especially the would-be dramatic artists, THINK; to impress on these latter, especially, the fact that the memorizing of the words is the smallest part of the study that should be given to parts of often even minor importance. The memorizing, by the way, is the last thing that should be attended to. First how—then what!

Sometime in May last I witnessed a representation of Richard III. in which Mr. D. H. Harkins, one of our most scholarly and painstaking tragedians, personated the murderous Gloster. In a few instances, I failed to see the propriety of Mr. Harkins' readings. Here are some of them:

Sent before my time
Into this breathing world, scarce *half* made up,
And that so lamely, and unfashionably,
That *dogs* bark at me, as I halt by them.

If the making-up were the thing under discussion, then Mr. Harkins' emphasis on *half* would be correct; but such is not the case. The four words *scarce half made up* convey but a single thought—unfinished or half constructed—and were used by the writer for one or more of three reasons: to fill out his line, for emphasis or for poetic embellishment. In such cases all the words, if any, are properly emphatic, the last being slightly the most so. The incorrectness of the emphasis on *dogs* is more glaring, since the dog is an animal whose bark does not wait for the extraordinary to pass. The word that should receive the stress is *bark*.

Why, then, to me this restless world's but hell,
Till this mis-shapen trunk's aspiring head
Be *circled* in a glorious diadem!

If Gloster's head were already partly bounded with a diadem, then the emphasis on circled would be correct. That not being the case, *glorious diadem* are the words to emphasize.

Oh, may such purple tears be always *shed*
From those that wish the downfall of our house.

Not *shed*, surely, but *always* is the word to make much of.

Which done,
Heaven take the weak King Edward to his mercy,
And leave the world for *me* to bustle in.

If the idea were that Edward bustled in the world and that Gloster could not bustle as long as Edward lived, then the emphasis on *me* would be correct. As it is, however, *bustle* is properly the emphatic word.

I never sued to friend *or* enemy.

Of this little, innocent, disjunctive particle Mr. Harkins made more, in the utterance, than of any other word in the line, and yet the only reason he could possible adduce for doing so is the circumstance that the vowel offers the best opportunity for noise-making. Particles in such situations as this should always be touched very lightly. Mr. Harkins frequently rolls them out as though he thought them of vastly more importance than any of their big neighbors.

Your lank-jawed hungry judge will dine upon 't,
And *hang* the guiltless rather than eat his mutton cold.

Reasons here would be superfluous. *Guiltless*, not *hang*, is the stress-word.

Great *men* choose greater sins—ambition's mine.

The rhythm puts the stress on *men*, but the sense certainly puts it on *great*, and there it should go.

A crown!
Thou bright award of *ever*-daring minds,
Oh, how thy awful glory wraps my soul!

If it were a question here between ever-daring and sometimes-daring minds, then Mr. Harkins' reading would be correct. As it is, of the two *daring* is properly more emphatic than *ever*.

Crowns got with *blood* must be with *blood* maintained.

Not the two *bloods*, but *got* and *maintained* are the most emphatic words in the line. Change *got* to *obtained* and we do not change the sense, yet with this change no one would think of reading otherwise than as I suggest.

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Divorce,
Dewdrop,
Danicheffs,
Esmeralda,
Fedora,
Fogg's Ferry,
Fun on the Bristol,
'49,
Fate,
Galley Slave,
Hazel Kirke,
Held by the Enemy,
Hearts of Oak,
Inshavogue,
Jim the Penman,
Joshua Whitcomb,
Jacquine,
Kentuck,
Lights o' London,
Long Strike,
Little Em'ly,
Lost in London,
Lynwood,
May Blossom,
Messenger from Jarvis Section,
M'liss,
My Partner,
Michael Strogoff,
Monte Cristo,
Mountain Pink,
Nobody's Claim,
Only a Woman's Heart,
Only a Farmer's Daughter,
Our Boarding-House,
Passion's Slave,
Prisoner for Life,
Queen's Evidence,
Queena,
Rosedale,
Romany Rye,
Streets of New York,
The Phœnix,
Two Orphans,
The Vigilantes,
The Flirt,
The Danites,
The Silver King,
The Old Homestead,
The Banker's Daughter,
The Black Crook,
The Wages of Sin,
The Private Secretary,
The Planter's Wife,
The Pavements of Paris,
Taken from Life,
The Guv'nor,
The World,
The Octoroon,
The Martyr,
Under the Gaslight,
Uncle Dan'l,
Van the Virginian,
Woman Against Woman,
Young Miss Winthrop,
Zip.

Those possessing information as to the unauthorised production of other copyrighted plays are cordially invited to add to this list, and the same invitation is extended to those who may be able to add to the list below.

SOME NOTORIOUS PLAY-PIRATES.

A. L. Wilber, J. Al. Sawtelle, Nelson Compston, John Negrotto, Edwin Stuart, Maude Atkinson, Trelegan and Seward, Felton and Connier, a "Windsor Theatre Company," Basye-Davis company, T. M. Brown, Tavernier Dramatic company, Eunice Goodrich company, Wilson Day company, Carl Franklin company, Edwin Sothers.

J. W. Collier has for sale or to let one of the largest and most complete scene-cars in the world. Its dimensions are—length, 64 feet 6 inches; width, 9 feet 2; eaves, 12 feet 8; dome, 3 feet 11. Wagons well equipped for hauling go along with the car. Mr. Collier may be seen or addressed at the Morton House.

John C. Minton, the recently elected manager of the Grand Opera House at Burlington, Ia., is in the city for a few weeks. He has set about to revolutionize the conduct of the house, which has hitherto been rather old-fogyish. He will limit the attractions to two a week, and have them of the gilt-edged order. Excursions trains will be run from four surrounding towns for every attraction. Mr. Minton has already secured a half dozen leading attractions, all of which would have given Burlington the go-by unless a change of management had taken place.

Stricken Blind, an English melodrama, by the author of The World, In the Ranks, etc., is being equipped for an American tour by W. L. Gleason and W. H. Alexander. It is spoken of as a powerful drama—one of the best the authors have yet written. Models for the scenery (now being painted by Seavey) and designs for new and novel pictorial printing have been sent over from London by the authors. A carefully selected company will be engaged, and the booking is already well advanced. The managers are sanguine that they will have one of the strongest attractions on the road. A. S. Pennoyer has been engaged as business manager.

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THE HENNEPIN AVENUE THEATRE, MINNEAPOLIS,

Is located on the avenue from which it takes its name, between Seventh and Ninth streets, and just one block and one-half from the famous West Hotel. All street cars pass its doors. The location is unsurpassed.

Apropos of the theatre proper: It has a frontage of seventy five feet and built of Anderson red pressed brick, with terra cotta trimmings, of chaste and airy architecture. The main entrance is the centre of the building, on the ground floor, and is thirty feet in width and thirty-five feet deep, finished in relief work, red wood and Tennessee marble. Antique doors prevail throughout. The gallery entrance and balcony exit are right and left of this grand entrance. The entrance leads into a magnificent foyer, on the right and left of which, respectively, are music-rooms and parlors and a gentlemen's smoking-room. The foyer is decorated in the most elaborate manner possible; mirror doors and velour curtains cutting off noise and drafts. The auditorium is seated with embossed leather chairs, and two feet eight inches has been allowed between rows, thus enabling the auditors to reach seats without disturbing other occupants. Open loges sweeping through the center of the house and six lower proscenium boxes complete the arrangement. The same number of upper proscenium boxes and loges are arranged in like manner in the balcony. The proscenium arch and sounding board is built of open iron and wood work and the architectural designs filled with cathedral glass jewels, backed by lights, the whole effect being, when the house is lighted, to present a jeweled frame. The stage is ample. The proscenium arch is thirty-seven feet high, thirty-four feet wide and is of brick and iron. From stage floor to gridiron the distance is sixty-eight feet; between fly galleries thirty-five feet; depth of stage forty-one feet. A full set of scenery from the studios of Sosman and Landis is in the grooves and scene room. The design is East Indian; the prevailing colors low bronzes and blues. The exits, dressing rooms and conveniences are numerous, and the entire building is heated by steam and lit by the Mather Incandescent Electric Lights. Free check rooms and complete service will be maintained and every effort made to make the theatre elegant. The club rooms in front of the theatre proper will be occupied by the Nicollet Club, of Minneapolis.

THE MURRAY OPERA HOUSE, ST. PAUL,

Is located on Eighth street, between Minnesota and Robert streets. It is just one square from the Hotel Ryan; street cars intersect near the Opera House and it is most centrally located. The location is unsurpassed.

The Opera House will have a frontage of one-hundred feet; will be six stories in height and its architectural exterior will be a fac simile of an East Indian temple. It will be built of red pressed brick. The entrance will be thirty feet wide and will lead into an open court or art gallery. This gallery will open into the foyers. From the gallery, on one side, a broad stairway will lead to a gentlemen's smoking room, and on the other to a ladies' music room. The house will seat 2,200 people. The design is to be Oriental, or to speak more precisely, East Indian. A feature of the construction will be that the proscenium arch will be made of iron relief work, fitted in with cathedral glass. It will be illuminated with incandescent lights, but none of them will be in sight. The lights will shine through stained glass. The proscenium boxes will be miniature Moorish temples. In addition to these boxes there will be a number of Parisian boxes, which open from the foyer. In all there will be about 200 box seats. The stage will be forty-one feet deep from the curtain line, fifty feet between the fly galleys and seventy-two feet from the stage to the rigging lofts. The drop-curtains will be built on the best approved scientific principles. There will be two galleries. An arrangement will be made by which the doors for exit may be thrown open automatically. The Murray Opera House will be one of the finest west of New York. It will be opened at an early date in connection with the opening of the Hennepin Avenue Opera House in Minneapolis. The same service mentioned in the Hennepin Avenue Theatre will be given in this house.

The population of St. Paul has now reached 150,000 and Minneapolis turns the post at 175,000. The population of both cities is continually increasing, and the Inter-State Commerce bill has not, nor will, affect business in the Northwest.

All communications should be addressed to the General Manager,

J. E. SACKETT,
Room 12, 95 Dearborn Street, Chicago, Ill.

Our agent, W. B. DAY, is now booking for above houses—H. S. TAYLOR'S, 1 to 5 P. M.

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All applications for time to be made to F. F. PROCTOR, Albany, N. Y.